देवी-माहात्म्यम्

THE GLORIFICATION OF THE GREAT GODDESS

By

VASUDEVA S. AGRAWALA

BANARAS HINDU UNIVERSITY

3101

1·29
G

ALL-INDIA KASHIRAJ TRUST,

RAMNAGAR VARANASI

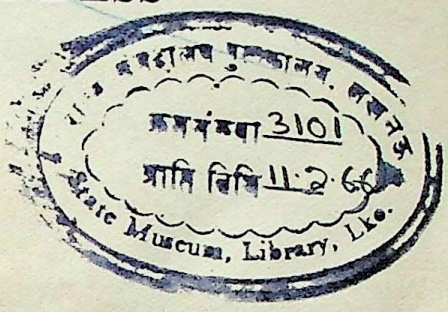
1963

STATE MUSEUM, LUCKNOW
LIBRARY
Acc. No. 3101
Book No. 891'29
A G

891.2

देवी-माहात्म्यम्

THE GLORIFICATION OF THE GREAT GODDESS



By

VASUDEVA S. AGRAWALA

BANARAS HINDU UNIVERSITY

ALL-INDIA KASHIRAJ TRUST,

RAMNAGAR VARANASI

1963

Published by
Secretary,
All-India Kashi Raj Trust
Ramnagar, Varanasi

891.29
A G

All Rights Reserved by the Publisher

First Edition, 1963

Rs. 10/-

Library Edition Rs. 15/-

Printed at
The Tara Printing Works
Varanasi

CONTENTS

1.	Preface	...	...	i-xiv
2.	Introduction	...	...	1-26
3.	Text and Translation	...	...	28-153
4.	Annotations	...	...	155-221
5.	Vāghaṁbṛiṇī Sūkta	...	...	222-235
6.	Rātṛi Sūkta	...	...	236-238
7.	The Goddess in the Tantras	...	...	239-248
8.	Variant Readings (पाठान्तर)	...	...	249-251
9.	List of Commentaries	...	...	252-253
10.	देवी नाम सूची	...	...	254-256

ILLUSTRATIONS

1. Goddess Mahishmardinī
2. Rishi Meḍhas explaining the Devī-Māhātmya to king Suratha and merchant Samādhi
3. The first and the last pages of the Nepalese illustrated Palm-leaf manuscript of the Devī-Māhātmya
4. Goddess Kālī-Chāmuṇḍā holding tbe Demons Chaṇḍa and Muṇḍa
5. Goddess slaying Mahisha
6. The Great Goddess and the Demon Mahisha

Goddess Mahishamardinī
Sculpture in the Kailāsa Temple at Ellora, 8th century.

PREFACE

The Devī-Māhātmyam which now exists as an independent scripture originally formed part of the Mārkaṇḍeya Purāṇa, chapters 81-93. Surely it was the work of a rare genius, the fruit of the highest poetic inspiration and overflowing devotion of a highly concentrated soul. Devī is the Divine Supreme Power. She is the Mother who creates the world and all creatures. In the Indian religious tradition from the very beginning the divine reality is conceived of as both Man and Woman (त्वं स्त्री, त्वं पुमान्). The divine essence is both Father and Mother, namely, the two Universal Parents who vitalise each other and become the progenitors of all living beings and the universe. Like the two oscillating poles of a single charge both the Great God and the Great Goddess—Mahādeva and Mahādevī-represent the two aspects of a single cosmic reality who is supreme and transcendent in its absolute form but is immanent at all levels in manifestation. Such frank and gushing invocation of the female energy of the divine creator as found in the Devī-Māhātmya is seldom seen even in Sanskrit literature, excepting if it be in the Vāgāmbhṛinī Sūkta of the Ṛigveda with which our poem has a family kinship in the inspired effusion found in both of them.

The name of the author of the Devī-Māhātmya has been withdrawn from us and as part of a great Purāṇa, the text now belongs to the whole people or to the entire Indian culture, or one might say, to the whole world. All denominations have paid their homage to this text which on the devotional side ranks as high as the Bhagvadgītā on the metaphysical.

In 1808 Franz Bopp made the discovery of Sanskrit for the European world by his great work on comparative grammar. It is therefore not less surprising that only in 1831 Sri Ladovicus Poley, an Italian scholar, edited the Devī-Māhātamyam with a Latin translation and annotations.*

---

* Publisher – Berolini, Impensis Ferdinandi Duemmleri. MDCCXXXXI. 1831 Typis Academicis.
Preface pp. 1-13. text 1-61, Latin trans. p. 63-101 ; Annotations 105-127 ; Index verborum p. 128-132.

He refers to a text of the Devī-Māhātmya printed at Calcutta in 1813 which he had used and also to other manuscripts, named B & C utilised for his critical edition.

The present edition of the text with an English translation and annotations has been especially prepared for the Kashi Raj Trust. An English translation of the Devī-Māhātmya was published by Manmath Nath Dutt and later by F. E. Pargiter in 1899 as part of the Mārkaṇḍeya Purāṇa which he had prepared in a complete translation for the Royal Asiatic Society of Bengal. Pargiter had also utilised an earlier edition of the text printed at Bombay. Of late Swami Jagadishvarananda has published in 1953 from Ramkrishna Math, Madras, an English translation based on Pargiter but with substantial changes. I have consulted both of these but found it necessary to go to the text again with a view to present more clearly the symbolism implied in the words of the Devī-Māhātmya and also to extract the cultural significance of several terms used in the text which point to chronological considerations, and missed so far, e.g. *Nāgahāra* and *Kiñjalkinī* (2. 30) mentioned among gifts of ornaments given to the Goddess by the different gods. All such points I have indicated in the Annotations. I have retained the three metrical renderings of the Stotras by Pargiter to whom I owe a debt of gratitude.

A special feature which has gone into the making of this edition relates to the symbolical study of the Devī-Māhātmya which I have discussed in the Introduction and partly in the Annotations. The rich Vedic terminology like Svāhā, Svadhā, Vashaṭkāra, Sāvitrī, Vāk, Trayī-vidyā, Mahā-vidyā, Mahā-Māyā, Mahā-Medhā, Mahā-Smṛiti, Mahā-Mohā etc. has been commented upon both to correlate them with their ancient background and to bring out their distinctions. The text has been handled for the first time by a cultural probing and a metaphysical telescope which shows the depth and horizon scanned by the brilliant author of this unique scripture. It should be clearly understood that the conception of the Mahā-devī, of the Seven Mothers and of the demon Mahisha is rooted in Vedic tradition, and in the Devī-Māhātmya we are face to face with

a fine attempt to present the ancient material in a new formulation which was appropriate to the inspiration of the Bhāgavata movement as accepted by the Purāṇas and Tantras during the renaissance period of the Gupta Age. Its watch-word was religious devotion conceived in the spirit of a broad synthesis paying homage to Vishnu, Śiva, Sūrya, Brahmā and a host of other gods, and their Śaktis or goddesses and emphasizing the basic structure of a trinitarian divine principle. It is therefore that we find the identification of Kātyāyanī with Nārāyaṇī in Chapter XI and of the Goddess herself conceived as Vishṇumāyā (5. 6,12.). The author of the Devī-Māhātmya was gifted with a rare faculty of synthesis and a deep insight into the manifold forms of the cult of the Mother Goddess prevailing in different parts of the country, which he has assimilated with a broad sympathy and woven the multifarious strands into a finely embroidered fabric of great beauty and variety. Here we find the integral character of the Mother Goddess presented as Vāk, (Svarātmikā—Śabdātmikā) Sāvitrī, Devī, Gaurī, Kālī, Kātyāyanī, Chāmuṇḍā, Śivā, Kauśikī, Pārvatī, Chaṇḍikā, Brahmāṇī, Māheśvarī, Kaumārī, Vaishṇavī, Vārāhī, Nārasiṁhī, Indrāṇī, Āsurī, Raktadantikā, Śatākshī, Śākambharī, Bhīmā,Bhrāmarī, etc.

The able composer of this poem was also possessed of a dynamic, almost modern mind having an interpretative genius in keeping with the resurgent spirit of the Golden Age of Indian History. This is evident in the brilliant invocation contained in Chapter V where he speaks of the Great Goddess, in terms of human values, e.g. as the divine power called Vishṇu-Māyā, as Consciousness, Intellect, Sleep, Hunger, Death, Desire, Forbearance, Birth, Modesty, Peace, Faith, Beauty, Prosperity, Livelihood, Memory, Compassion, Contentment, Error and also the great principle of Motherhood. This is an illustrative list presenting the human type as the composite form of these life—principles originating from a divine source and descending to the level of material manifestation. She is divinity whose heart is intent on the good of the three worlds. Both the transcendent aspect (अव्याकृता परमा प्रकृतिः 4. 6) and the immanent aspects (त्रिगुणा and अपरा) are constantly

invoked like the anode and cathode of an oscillating charge releasing sparks of spiritual fire.

The place and time of the composition of such a high poem are pertinent questions for consideration. The problem is linked with a similar enquiry relating to the Mārkaṇḍeya-Purāṇa of which the Devī-Māhātmya forms an integral part. In our study entitled 'Mārkaṇḍeya Purāṇa-Eka Sāṇskritik Adhyayana (Mārkaṇḍeya Purāṇa—A Cultural Commentary)' it has been shown that this Purāṇa was a product of the Gupta Age and that its redaction had been finalised by the time of Chandragupta Vikramāditya at the end of the 4th century A.D. This is the view held by Pargiter also. He pointed out that Dr. D.R. Bhandarkar had shown that a śloka of the Devī-māhātmya was quoted in an inscription from Western India, dated 608 A. D. (JBBRAS., Vol. XXIII, 1909, p. 73). It leads to the inference that the text had been completed by about 400 A. D. (Pargiter, *Mārkaṇḍeya Purāṇa* Introduction, p. XIV; also Winternitz, *History of Sanskrit Literature*, Vol. 1, 565). There are several Gupta motifs in the Mārkaṇḍeya, e. g. the Padminī-vidyā and the Kūrma-vibhāga division of the geography of India (Chapter 58). Pargiter supporting generally such a view had pointed out that the Mārkaṇḍeya-Purāṇa was a composite text finalised by bringing under one cover five independent floating episodes as follows :

1. Chapters 1-9 in which Jaimini asks four questions of Mārkaṇḍeya and the latter gives his answers.
2. Chapters 10-44 ; A dialogue between Jaimini and Four Birds symbolizing the four Vedas incarnating as four Brāhmaṇa youths but who are only nominal speakers, the real interlocuters being Jaḍa Sumati and his father of the Bhārgava Brāhmaṇa family.
3. Chapters 45-80 ; nominally a dialogue between Jaimini and Dharma-birds, but in reality the interlocuters are Mārkaṇḍeya and his pupil Kraushṭuki who starts the real discussion on the Puranic contents.

4. Chapters 81-93 ; the real speaker of this portion which is famous as the Devī-Māhātmya is Ṛishi Medhāḥ and the listeners are king Suratha and Vaiśya Samādhi. Mārkaṇḍeya has been brought in as a formal reciter. This portion has all the characteristic features of an independent treatise. Having the frame-work of a story and the kernel of a metaphysical discourse, the plot is divided into three parts based on the three-fold feats of the Goddess. It is an exceptionally purposeful document distinguished by an internal unity, an integral character and the outcome of distinctive poetic excellence not met with elsewhere in this Purāṇa.
5. Chapters 94-136 ; it is a real discourse between Ṛishi Mārkaṇḍeya and his pupil Kraushṭuki and the subject matter is also quite relevant to a Purāṇa. The thread of the story connects with the point where it stopped in chapter 80 to give place to the Devī-Māhātmya.

Pondering over this scheme Pargiter rightly thought that the above five portions were brought under one roof for the emergence of the Mārkaṇḍeya Purāṇa in its present form. Originally portions under three and five in which the interlocuters are Mārkaṇḍeya and Kraushuṭiki formed the kernel of the Purāṇa, and portions 1, 2, 4 were grafted on it subsequently. So far as the Devī-Māhātmya is concerned there seems no objection to the view that the same was originally written as a self-sufficient text of independent existence and then it found its way into the present text of the Mārkaṇḍeya Purāṇa.

That it was a literary creation thrown up by the powerful religious movement of the Gupta Age seems to be writ large on the text as available to us. There are several indications which we may consider under religious, iconographic and cultural headings. So far as the religious background is concerned the Devī-Māhātmya although rooted in Śakti-worship is soaked throughout with the broad spirit of tolerance and understanding inculcated by the Bhāgavatas. It is conceived from beginning to end in the

living spirit of synthesis in which all the religious concepts, formulations and definitions evolved by the followers of Vishṇu, Śiva, Śakti, Gaṇeśa, Sūrya and many other deities were accepted with utmost joy and eclecticism. For example, the goddesses is conceived of as Vishṇu-Māyā (जग्मुस्तत्र ततो देवीं विष्णुमायां प्रतुष्टुवुः 5. 6. ; या देवी सर्वभूतेषु विष्णुमायेति शब्दिता 5. 14). In the superb hymn addressed to Nārāyaṇī, the Śakti of Nārāyaṇa is identified with Kātyāyanī (11. 1.) and she is actually called Vaishṇavī Śakti (11. 4). In Chapter IV she is addressed as Durgā, Śrī, Gaurī at one and the same time in a single verse (4. 10.). In fact there were five principal religious movements during the Gupta Age, viz. (i) Trayī or Veda also called Upanishad, Āraṇyaka or Vedānta tradition, (ii) Śāṅkhya, based on the conception of Śakti in the form of three *guṇas* and also in her transcendent form, (iii) Yoga, (iv) Pāśupata Śaivism and (v) Pañcharātra Bhāgavatas. These have been enumerated in a famous verse of the Mahimna-stotra by Pushpadanta, and were known as Kṛitānta-pañchaka e. g.,

सांख्यं योगः पञ्चरात्रं वेदा पाशुपतं तथा ।
कृतान्तपञ्चकं ह्येतत् शास्त्राणि विविधानि च ।।

(Vishṇu Dharmottara Purāṇa
2. 22. 133-134)

These were known as reconciled to each other and rooted in a concordant creed as parts of one whole (परस्परांगानि एकनिष्ठानि, शान्तिपर्व 336-76). As one reads the Devī-Māhātmya with an open eye the impression is created again and again that it is the quint essence of all the five above-named doctrinces both in their theoretical and practical form as they prevailed during the Gupta period. In the words of the Śānti-parva the question was asked even in ancient times whether these were accordant to each other both in theory and practice, i. e. with reference to their philosophy and cult form, or were opposed to each other (किमेतान्येकनिष्ठानि पृथङ्निष्ठानि वा मुने Śāntiparva 337-2). The Ekāntin Bhāgavatas were devoted to the worship of Nārāyaṇa whose Śakti was conceived as Nārāyaṇī (एष एकान्तिनां धर्मो नारायणपरात्मकः Śāntiparva. 336. 76). The highest place in this scheme was

accorded to the Trayī or Vedic tradition which was considered to be *svataḥ pramāṇa*. In the Devī-Māhātmya the Goddess is invoked as Trayī Devī and the repository of Ṛik, Yajus and Sāma in the form of Śabda (4, 9). For the other religious systems and ideals also there are enough pointers in the text.

One of the main items in the Bhāgavata ideology was the belief in the possibility of attaining both *Bhukti* and *Mukti* in this very life, and the phrase *'bhukti-mukti-prada'* occurs many a time in the Purāṇas. The same ideal is attributed to the Goddess as the giver of worldly enjoyment as well as *Moksha* (*Bhukti-mukti pradāyinī*, 11.6.).

The iconographic evidence furnished by the Devī-Māhātmya as an argument for fixing the chronology is also quite pointed. Firstly there is a reference to the Buffalo-demon Mahishāsura emerging in half-human from the half-severed animal throat pierced by the spear of the Goddess. The Asura fought with the Goddess in this peculiar position to which a reference is found in the following verses :—

एवमुक्त्वा समुत्पत्य साऽऽरुढा तं महासुरम् ।
पादेनाक्रम्य कण्ठे च शूलेनैनमताडयत् ॥
ततः सोऽपि पदाऽऽक्रान्तस्तया निजमुखात्ततः ।
अर्धनिष्क्रान्त एवासीद् देव्या वीर्येण संवृतः ॥
अर्धनिष्क्रान्त एवासौ युद्धयमानो महासुरः ।
तया महासिना देव्या शिरच्छित्त्वा निपातितः ॥ (३।३७-३९)

This special form of the image appears particularly in the Gupta period for the first time. There are quite a number of images of Mahishāsura-Mardinī of the Kushāṇa period in the Mathura School of Sculpture, all of which represent Mahishāsura in the form of the buffalo animal being trampled by the Goddess, but in none of them the throat of the demon is severed or his human form is shown coming out of the throat. This latter feature which our text refers to as *Ardhanishkrānta* begins to appear only in the Gupta period from about the fourth century onward. This therefore furnishes a reliable indication about the age of this important text.

The second argument from iconography is rooted in the description of the Sapta-Mātṛikās who are said to be the auspicious manifestations of the Goddess (उत्पत्तयः शुभा 12. 13). The idea of the Seven Mothers (*Sapta-Mātaraḥ*) was an ancient one found in the Ṛigveda itself but its Purāṇic formulation as Brahmāṇī, Māheśvarī etc. seems to have been conceived for the first time in the beginning of the Kushāṇa period. In the iconographic representation of the Seven Mothers in the Kushāṇa period they are shown as ordinary female figures with their right hand raised in *abhaya-mudrā* and holding *kamaṇḍalu* in suspended left hand without any distinguishing symbol or vehicle. The best example of this form is the relief No. F 38 now preserved in the Mathura Museum (cf. also Relief No. 126 ; see my book *Brahmanical Images in Mathura Art*, pp. 59-60). But as we come to the Gupta period the disinct *vāhanas* and *āyudhas* of the different Mātṛikās begin to appear. In the Devī-Māhātmya the Sapta Mātrikās are described twice (Chapters 8 & 11) as follows :—

1. Brahmāṇī, called the Śakti of Brahmā, riding on a Vimāna borne on Haṁsas, holding a rosary and a *kamaṇḍalu*. (8.14).
2. Māheśvarī, adorned with a *Chandra-lekhā* ornament, wearing bracelet of snakes, riding on a bull and holding a trident. (8.15).
3. Kaumārī, holding *śakti* in hand and riding on a peacock (8.16).
4. Vaishṇavī, seated on Garuḍa, holding *śaṅkha*, *chakra*, *gadā*, *dhanush* and sword (8.17).
5. Vārāhī of the form of Vishṇu's Yajña-Varāha, i.e. Boar-faced holding a *Mahāchakra* in her hand, and lifting the earth on her tusk (8.18).
6. Nārasiṁhī, having the form of Nṛisiṁha, shaking her manes (8.19).
7. Aindrī, holding a thunderbolt in hand, wearing a *kirīṭa* on her head, seated on an elephant and bearing thousand eyes on her body (8.20).

These are distinct iconographic forms which can be identified in the image of the Gupta period where Īśāna also is depicted in company with the Seven Mātṛikās as specially mentioned in the Devī-Māhātmya (ततः परिवृतस्ताभिरीशानो देवशक्तिभिः, 8. 21). The mythological conception of Varāha lifting the Earth-Goddess from the ocean was a peculiar feature of the religious belief of the Bhāgavatas in the Gupta age. It is thus evident that the forms of the Seven Goddesses given above point definitely to the post-Kushāṇa period and the Devī-Māhātmya as a text describing these forms seems also to be placed in the same chronological position. In the eulogy of Nārāyaṇī in Chap. 11 the Seven Goddesses are said to be different manifestations of Nārāyaṇī, including further the three supreme goddesses, Lakshmī, Sarasvarī and Durgā (11. 21, 22, 23).

Any author who is aware of his surroundings is likely to reflect the cultural condition of his epoch in his writings. So the author of the Devī-Māhātmya makes some pointed references to the motifs associated with the Gupta civilization. For example, a reference to the umbrella given to the Goddess by Varuṇa making a shower of gold is typical of the imagery current in the Golden Age of Indian History (छत्रं ते वारुणं गेहे काञ्चनस्रावि तिष्ठति, 5.52). This motif of the Rain of Gold is found in the Raghuvaṁśa of Kālidāsa (Raghu, 5.29, हिरण्मयीं कोषगृहस्य मध्ये वृष्टिं शशंसुः पतिता नभस्तः). The Divyāvadāna also mentions the rain of gold in the reign of king Mānadhātā (वृष्टं मे सप्ताहमन्तः पुरे हिरण्यवर्षम्—Divyāvadāna, p. 213. 214; न कार्षापणवर्षेण तृप्तिः कामेषु विद्यते, p. 224). The Śānti Parva of the Mahābhārata also refers to *Hiraṇya-vṛishṭi* in the kingdom of Suhotra (Śānti p. 29. 24-26, Poona edition). Bāṇa Bhaṭṭa in his Harsha-Charita also mentions a heavenly showering of brilliant gold from the sky (महाकनकावदाता वसुधाराम् इव द्यौः, Harsha-charitra, p. 134, Niranaya Sagar edition). The profuse accumulation of gold in India as a result of the prosperous commerce with the Roman Empire on the west and the Indonesian Islands (द्वीपान्तर) on the east made people wonder as to the source of the flowing yellow metal in their midst, and it was imagined that the same had come as a flood from the heavens above. This

literary motif based on the actual abundance of gold coinage belongs to the hundred years from 350 to 450 A. D. Its mention, therefore, in the Devī-Māhātmya points to a reliable chronological motif.

The reference to Mahā-padma Nidhi (5. 96) is of the same nature as we find it elaborated in the Mārkaṇḍeya-Purāṇa itself in the context of the Padminī-vidyā (Chap. 68), mentioning among the eight nidhis as पद्म, महापद्म, कच्छप, मुकुन्द, नन्द, नील, and शङ्ख. I have shown in my 'Cultural Commentary on the Mārkaṇḍeya Purāṇa' that the conception of the Padminī-vidyā based on the distribution of wealth amongst the various social classes was a Gupta motif (*Mārkaṇḍeya Purāṇa–eka Sānskritike Adhyayana*, pp. 157-159). The owner of the Mahā-padma treasure was a dealer in precious stones and jewels and it referred to an international trader of Sāttvika temperament who accumulated wealth that would be sufficient to last for seven generations.

Another typical Gupta motif is the reference to *Nāgahāra* given to the Goddess by the Serpent king Śesha. This was a typical ornament referred to by Baṇa Bhaṭṭa in the *Kādambarī* as *Śesha-hāra* given to prince Chandrāpīḍa by Kādambarī. This is found depicted in sculpture of the Gupta period. This was latter known as *Dundubhaka* mentioned in the *Naishadha-charita* of Śrī Harsha, from its resemblance to the snake called *Dundubhaka*. It consisted of a thick cluster of strings of pearls running from the left shoulder on to the breast towards the navel. It appears that the writer who mentioned it was acquainted with its actual existence amongst the ornaments of his time.

Another reference is to *Agni-śaucha vāsas* (Chap. V. 99), which seems to be a kind of fabric which was proof against fire, containing probably some kind of asbestos material. We find mention of a similar stuff in the *Divyāvadāna* (अवभासात्मक, Dr. Cowell's Divyāvadāna, p. 546) where the king of Sauvīra country sends as a present to the king of Rājagṛiha an armour which did not catch fire. Both these references seem to belong to the same cultural epoch.

Another word to which attention may be invited is *Daṁśana* (2. 27.) used in the sense of an armour, which occurs for the first time in the literature of the Gupta period, e g. Amarakosha, (तनुत्रं वर्मदंशनम्, 2. 8. 65), Kādambarī etc. The decorative motif on the sword and shield, e. g. *Ardha-chandra, Ashtachandra, Śatachandra* are also worthy of notice. We find also mention of the Mahāpūjā of the Goddess in the Śarat season which evidently refers to the Durgā-Pūjā of today performed for nine days in the autmnal Navarātra. We do not know precisely the antiquity of this institution and therefore cannot make it a basis for ascribing a date to the text.

The composition of the Devī-Māhātmya draws attention to several elements of the worship of the Goddess as if several streams had mingled in making up a document of rare beauty and synthesis. Firstly it accepts whole-heartedly the ancient Vedic tradition in the form of Vāk and Trayī-vidyā. Secondly the philosophical doctrine of the codified system of Sāṁkhya, i. e. Prakṛiti, Supreme Nature manifesting as the three Guṇas has been accepted as an essential form of the Goddess (हेतुः समस्त जगतां त्रिगुणाऽपि दोषैः.....4.6.), and of Vedānta as *Paramā-vidyā* the cause of Mukti and the ideal which the Yogins with their senses well-restrained desire to know. The trend of Purāṇic thought is completely reflected in this poem when the Goddess is conceived of as Lakshmī, Sarasvatī and Durgā in the form of the three Energies of Gods Vishṇu, Brahmā and Śiva, and also of the seven Mātṛikās whose worship had come down from the earliest times and found its fresh elaboration in the Purāṇic religion. A fourth strand of Devī-worship was taken from the prevailing local cults in which the Goddess was worshipped, of which a comprehensive list is found in the *Devī-Bhāgavata* as 108 Devī-Pīṭhas (Devī-Bhāgavata 7. 38). An actual mention of the Goddess as Bhīmā Devī, Śākambharī, Śatākshī and Bhrāmarī is made in this text as a sample. In the fifth place the author who seems to have been gifted with intelligence and human outlook gives a new interpretaion to the conception of the Goddess as the Supreme Power of Lord Vishṇu Vishṇu-Māyā—which he explains successively as descending to the level of human manifestation in the form of Chetanā, Buddhi,

Nidrā, Kshudhā, Śakti, Tṛishṇā, Śānti, Śraddhā, Kānti, Vṛitti, Smṛiti, Dayā, Tushṭi, Mātṛi and the all-pervading Goddess who governs the organs of senses within the body and presides over the five gross elements of Matter and therefore designated as Vyāpti-Devī (5. 35). She is Chiti (Consciousness) who pervades the whole universe (चितिरूपेण या कृत्स्नमेतद् व्याय स्थिता जगत्, 5. 36). Thus like a bejewelled casket inlaid with gems of brilliant hues the Devī-Māhātmya is a work of supreme poetic merit in which different rays of thought are faithfully reflected in a spirit of broad understanding. The overall pattern of a cosmic conflict between the divine powers of Truth, Light and Immortality on the one hand and the Asuras or the evil spirits of Darkness, Untruth and Death on the other is maintained throughout the story, and the victory of the divine element is emphasized everywhere with skill and assurance. We learn from this treatise that the hostile Āsuric forces also possess great power which has to be reckoned with and to defeat which organised preparation of all the spiritual forces called the Devas is necessary. Thus man can never afford to sleep on his oars. He must put forth his best efforts in order to attain the spiritual victory which belongs to him as his birthright. The Āsuric types are endless in time and place manifesting as arrogant challenges to the moral and spiritual order. To meet them the Goddess has to incarnate as Kauśikī, viz. the power that is produced from the physical, vital and spiritual sheaths of our own body. Pitted against her the demons go down.

The Devī-Māhātmya as part of the Mārkaṇḍeya-Purāṇa seems to have been admitted into that text as a floating document with slight retouching. It is connected there with the story of Sāvarṇi, the eighth Manu who is an incarnation of king Suratha. The connection between the two is obviously very flimsy, and the thread of the Mahāmanvantara story snapped at the end of Chapter 80 in the Mārkaṇḍeya Purāṇa resumes its normal course from Chapter 94 onward with the previous interlocuters, viz. Mārkaṇḍeya and Kraushṭuki restored as before. Of the present thirteen chapters of the Devī-Māhātmya only the first ten chapters seem to have formed the core of the text. The eleventh is a stotra for the Goddess Nārāyaṇī. The twelfth is

explicitly designated as Phala-śruti which is a sign of its later addition. The thirteenth is a short loose pendant to the Devī-Māhātmya in which the Goddess worshipped in the form of a clay-figurine gives two boons to Samādhi and Suratha.

In the current vulgate edition of the Devī Māhātmya the text is stretched to 700 verses by counting the stage directions like Rishiruvācha, Rajovācha, Mārkaṇḍeya uvācha Devyuvācha etc. This is a deliberate attempt to subject the text to Sapta-śatī pattern like the Bhagavadgītā of 700 verses. The name Sapta-śatī which is so common today occurs nowhere in the Mārkaṇḍeya-Purāṇa where it is uniformly styled in the colophons and even in the text itself (एतत्ते कथितं भूप देवीमाहात्म्यमुत्तमम् १३-१) as Devī-Māhātmya.

We have retained the same title for this edition.

There are a number of commentaries available on the Devī-Māhātmya, as shown in the list appended.

Of these the commentary by Śāntanu is very elaborate and deserves careful study on account of its many esoteric interpretations based on Vedic and Purāṇic ideas. The commentary Jagatchandra-Chandrikā has taken great pains in attributing independent numbering of the portions or introductory directions to the verses stretching them to 700 and treating each one of them as a mantra for the purpose of Chaṇḍī-Homa which the commentator designates as Sapta-śatī Mantra-Homa Vibhāga-Kārikā. The commentary Guptavatī of Bhāskararāya has also gone into scrupulous details about the 700 verses reckoning. All these commentaries help in their own way in the understanding of the text. An edition of them was published by the Venkateshwara Press long ago which has now become extremely rare.

Fortunately in the beginning of our work on the text Dr. Motichand, Director, Prince of Wales Museum, Bombay informed us of a Palm-leaf manuscript from Nepal written in the 13th century and containing several coloured illustrations. He was good enough to supply us with a complete photographic copy of this codex whch has been made the basis for editing the present text. I am obliged to Dr. Motichand

for this courtesy. I have also included a few illustrations from the same manuscript of which line drawings have been specially made at my request by Shri Jagannath Ahivasi ; to him I am grateful. He also gave me a line drawing of the famous Mahish-sculpture in the Kailasa temple at Ellora.

I feel personally thankful to His Highness Maharaja Vibhuti Narain Singh, Chairman of the All-India Kashi Raj Trust, who is to be credited with the **बोजन्यास** of this edition. It so happened that on reading my Hindi exposition of the **देवीमाहात्म्य** published in my **मार्कण्डेयपुराण, एक सांस्कृतिक अध्ययन,** he expressed the desire that I should contribute an exposition of this text for the *Purāṇa* Bulletin. I gladly complied with his wish and wrote a paper on the Glorification of the Goddess, (*Purāṇa*, Vol. V. No. 1) reproduced here as Introduction. This created in me a desire for undertaking a full-fledged edition of the Devī-Māhātmya and His Highness readily accepted to publish it as a special text in the Purāṇa series.

I should also like to express my indebtedness to Mahā-mahopādhyāya Pt. Gopinath Kaviraj for his discourse on the Goddess in the Tantras from which I have greatly benefitted. I owe to Shri Sampurnanandji suggestions to include the Vāk. Sūkta and the Rātri Sūkta also in this Edition.

I record with pleasure the ready and joyful assistance received form Shri Anand Swarup Gupta, Shri Bhagawati Prasad Rai, Shri Ahibhushan Bhattacharya, Shri Ramji Pande, Shri Setubandhu and Shri Radhe Shyam in the preparation of the manuscript and seeing it through the press. The Proprietors of the Tara Printing Works deserve my very cordial gratitude for printing the work promptly in much less time for the sacred Ram-Navamī Day, as was resolved by me with Shrī Ramesh Chandra De, the enthusiastic Secretary of the Kashiraj Trust.

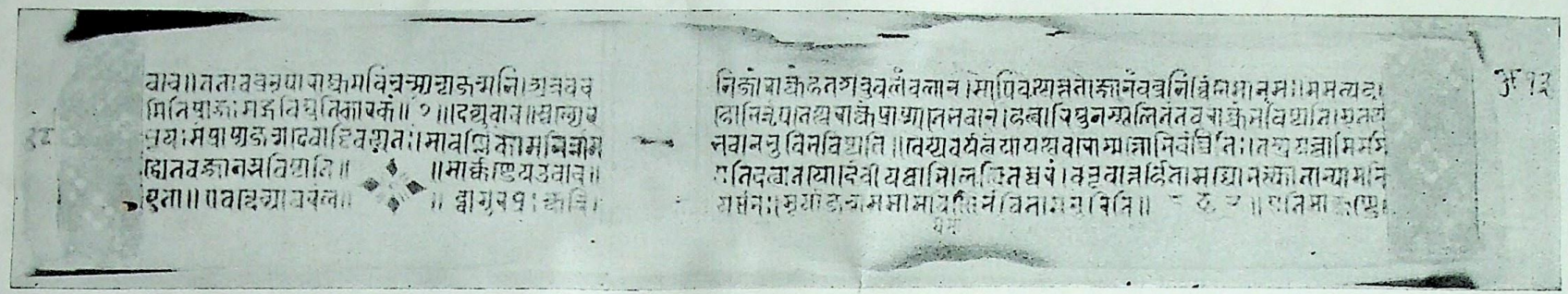
May the Goddess Mahāvidyā be propitious to all.

सर्वमङ्गलमाङ्गल्ये शिवे सर्वार्थसाधिके ।
शरण्ये त्र्यम्बके गौरि नारायणि नमोऽस्तु ते ॥

श्री रामनवमी, संवत् २०२०
2—4—1963

VASUDEVA S. AGRAWALA

Banaras Hindu University.



The first and the last pages of the Nepalese illustrated manuscript of the Devī-Māhātmya (13th Century).
Prince of Wales Museum, Bombay.

देवीमाहात्म्य

THE GLORIFICATION OF THE GREAT GODDESS

INTRODUCTION

[अस्मिन् निबन्धे मार्कण्डेयपुराणान्तर्गतस्य (अ० ८१-९३) 'देवीमाहात्म्य'स्य प्रतीकात्मकत्वं विवृतम्। 'देवी' इति नाम्ना विश्वस्य मूलं स्थितिहेतुर्लयस्थानं च किंचिदनिर्वचनीयं तत्त्वं पुराणेषु गीयते। सैव 'आद्या शक्तिः' इत्यपि निर्दिश्यते। ऋग्वेदे सैव स्वाव्याकृतमूलरूपेण व्याकृतरूपेण च 'वाग्' 'आम्भृणी' इति चोच्यते। 'मही माता' 'देवमाता' 'अदिति' प्रभृतिभिर्नामभिः सैव तत्र निर्दिश्यते। सैव पञ्चसु महाभूतेषु सूक्ष्मतमे महाभूते आकाशे 'शब्द' रूपेण 'परमे व्योमन्' च। 'अर्थं' रूपेण 'संकल्प' रूपेण वा तिष्ठति। परमात्मविषयकं यत्किंचिद् वेदेषु प्रोक्तं, तत् साकल्येन पुराणोक्ताया देव्या अम्बिकाया विषयेऽपि वक्तुं पार्यते। वैदिकपरमात्मतत्त्वमेव पुराणेषु 'नित्या सनातनी परमात्मिका परा देवी" इत्यादिरूपेण वर्ण्यते।

वैदिकतत्त्वदर्शने चिन्मयमेतत्तत्त्वं 'देवः' 'देवी' त्युभयथैव निर्दिश्यते। तदेव परमं तत्त्वं सृष्ट्वाः पितृतत्त्वस्य मातृतत्त्वस्य च परं मूलम्। सृष्ट्वाः पितृतत्त्वं 'देवः' 'स्वयंभूः' 'द्यौः' 'पिता' 'सत्यम्' इत्यादिभिर्नामभिः, मातृतत्त्वं च 'देवी' 'परमेष्ठिनी' 'विपाट्' 'महत्' 'पृथिवी' 'माता' 'ऋतम्' इत्यादिभिर्नामभिरुपदिश्यते। व्याकृतसृष्टौ देवतत्त्वम् एकवीरत्वेन कल्प्यते, तस्य च प्रतिद्वन्दिरूपेण असुरतत्त्वं विद्यते। तयोर्देवासुरयोर्दैवासुरं नाम युद्धं सृष्टिरूपिणि रणस्थले सदैव सर्वत्र च प्रचलति। 'देव' इति ज्योतिरमृतं सत्यं च, 'असुर' इति तमो मृत्युरनृतं च। असुरतत्त्वं सदैव देवतत्त्वमभिभवितुं यतते। परन्तु दैवासुरं युद्धं नित्यमेव देवानां विजये, असुराणां च पराजये पर्यवस्यति। समष्टि-स्तरे प्रवर्त्तितं तमःप्रतीकानां तमोमूर्तीनां महिषचण्डमुण्डरक्तबीज-शुम्भनिशुम्भादीनामसुराणां पराजये निश्शेषदेवगणशक्तिसमूहमूर्त्याश्च देव्या विजये पर्यवसितं दैवासुरं युद्धमेव 'देवीमाहात्म्य'स्य प्रतिपाद्यं वर्त्तते। अखिलेयं सृष्टिः सत्त्वं रजस्तमः, मनः प्राणवाग्-इत्यादिना त्रिविधरूपेण व्यज्यते, अतो हेतोर्देव्याश्चरितं त्रिविधमेव चरितं 'देवी-माहात्म्ये' वर्णितम्। देव्याः प्रथमचरितं मनोभूमिकासम्बन्धि, द्वितीयं मध्यमचरितं प्राणभूमिकासम्बन्धि, तृतीयम् उत्तरचरितं च वाग् (= भूतसृष्टि)-भूमिकासम्बन्धि विद्यते। वागात्मिकायां भूतसृष्ट्यां च मनःप्राणयोरप्यभिव्यक्तिर्भवति, अतस्तृतीये उत्तरचरिते एव देव्या विजयस्य पर्यवसानं प्रदर्शितम्।

'देवीमाहात्म्ये' मेधा ऋषिः ज्ञानस्य ज्ञानकर्मणोः सामञ्जस्यस्य च प्रतिनिधिः, सुरथो नाम राजा ज्ञानरहितस्य कर्मणः प्रतिनिधिः, समाधिर्नाम वैश्यश्च मोहस्य प्रतिनिधिः। अस्मिन् निबन्धे विष्णुनिद्रा-विष्णुकर्णमल–मधु-कैटभ–महिष-चण्ड-मुण्ड-

रक्तबीज-शुम्भ-निशुम्भादीनां प्रतीकात्मकत्वं सविस्तरं व्याख्यातम् । देवीमाहात्म्यान्तर्गतानां देव्याः स्तोत्राणां वैदिकदृष्ट्या व्याख्यानं च कृतम् । किमर्थं च देवीमाहात्म्यकथा सावर्णिमनुना सम्बद्धा वर्त्तते इत्यप्यत्र हेतुपुरस्सरं विचारितम् ।

देवीचरित्रं रात्रिविषयकं, रात्रिचरित्रं वा । मोह एव रात्रिः । रात्रिरेव माताऽपि कथ्यते । तस्यामेवासुरा बलीयांसो भवन्ति । दिवातत्त्वं च ज्ञानतत्त्वं देवतत्त्वं वा, तदेव नारायणात्मिका शक्तिर्देवीत्यभिधीयते । तस्या विजये सर्वे देवा महीयन्ते । इदमेव देवीमाहात्म्यम् । देशे काले च तस्य महिमा सदा प्रथते ।]

The Devī-Māhātmya forms an important episode of the Mārkaṇḍeya Purāṇa, Chapters 81-93. The text has the highest esoteric value as a scripture accepted for daily recitation all over India. There is no doubt that it is an inspired work of a rare genius, possessing extraordinary poetic excellence. From the point of contents it is unparalleled throughout Sanskrit literature as a unique document on 'the Glorification of the Goddess' (*Devī-Māhātmya*). The real greatness of the text consists in the meaning emboxed in the shell of the story. Who is the Great Goddess, Mahādevī, eulogised here ? Who is Mahisha, the Demon-king, who throws a challenge to the Goddess and is worsted in the conflict ?

The Goddess in the Vedas

The Goddess represents the metaphysical principle of Power (*Śakti*), the transcendent source and support of all creatures and creation as propounded both in the Vedas and in the Purāṇas. In the Ṛigveda, 10.125, we find a clear and emphatic statement of the Great Goddess as the Universal Power called *Vāk*. She is the daughter of the Primeval Ocean (*Ambhaḥ, Samudra*), and named *Ambhṛiṇī*, both in the unmanifest source (परमे व्योमन्), and in the manifest cosmos (द्यावा-पृथिवी). She is the Supreme Power as Speech or *Vāk*. What we designate speech or *vāk* is the same as *śabda* which is the attribute of *Ākāśa*. In the *Ākāśa* which is the subtlest of the five material elements the Goddess exists as the 'Word' (*Śabda*), but in the highest Empyrean (परमे व्योमन्) the Goddess exists as the 'Meaning' (*Artha*) which is the same as the 'Idea' (*Manas*) or the Mind of the Creator. She is the symbol of the highest

consciousness (*Vijñānaghana*), namely the Power as *Chit-śakti*, which is identical with *Brahman*. The Cosmic Wheel comprising the gods *Vasus*, *Rudras*, *Adityas* and *Viśve-devas* moves in endless spirals and circles by one single Power which is both manifest and unmanifest. She is the 'World as Power'—'शक्तिः करोति ब्रह्माण्डम्' (Devī Bh. 1.8.37). This Devī is the pre-eminent Goddess, the Supreme Energy whose nature is the Highest Self and who is eternal and the object of meditation by the mind :—

ते वै शक्तिं परां देवीं परमाख्यां परात्मिकाम् ।
ध्यायन्ति मनसा नित्यं नित्यां मत्वा सनातनीम् ॥

(Devī Bh. 1.8.47)

According to the Indian metaphysical tradition whatever has been stated in the Vedic formulations about the Supreme Being, all that stands in the completest manner, in the conception of Devī as given in the Purāṇas. Her general name is *Ambikā* the Mother. In the Ṛigveda she is called the Great Mother ('महो माता' V. 47.1). She is the mother of Gods (*Deva-mātā*) identified as *Aditi*, universal Nature or Infinity (Ṛig. VIII.101,15; I.153.3). She is also named as *Virāj*, the Universal Mother, symbolised as the Cosmic Cow whose teats ooze out ambrosial milk for all creation (AV. VIII. 9).

The Goddess as the Ultimate Reality

According to the Indian metaphysical thought the ultimate principle is *Brahman*, the Self-existent Reality called *Svayambhū*. He is the Supreme Cause of all causes and there is no other cause beyond him. The exploration of any other cause as His substratum becomes alogical ('तर्काप्रतिष्ठानात्'). He is conceived of as the Eternal Man, but at the same time, and it is the same thing as to speak of Him, as the Eternal Woman (cf. 'त्वं स्त्री त्वं पुमान्').

The Vedic metaphysicians ascended to bold heights of imagination that the ultimate Reality may be spoken of as *Deva* and with equal justification as *Devī*. As the term *Deva*

(from *div*, to shine) indicates, it is the one Supreme Light that fills both heaven and earth, that which in its transcendent aspect is one becomes two for the sake of creation. It is a process of auto-fission that the father-principle and the mother-principle emanate out of the one Reality, spoken of as the two halves of a single egg. The one half is spoken of as *Svayambhū*, as *Vṛishā* (Male), as *Pitā* (Father), as *Dyauḥ* (Heaven) etc. The other half is named as *Parameshṭhī*, *Virāj*, *Yoshā*, *Mātā*, *Pṛithivī*, etc. The whole conception of Devī is that of *Virāj*, the Mother who creates and manifests herself in her creation at different levels, at times as the Great Mother, and again as the Youthful Daughter, and again as Daksha, the presiding deity and efficient cause of each individual *Yajña* or organised system.

Cosmogonic Views of the Ancient Rishis

In order to understand the conception of Devī, one should have a clear idea of the cosmogonic view held by the ancient Indian thinkers. Creation is conceived of as at two levels, viz. Mind and Matter. The first is the *Mānasī Sṛishṭi*, i. e. creation on the plane of thought, and the second is the *Maithunī Sṛishṭi*, i. e. creation on the plane of gross material elements. Each creation is preceded by the two Parents. In the case of the corporeal Self (*Śārīra-purusha*, Taitt. Ar. 3.2.3) the two parents are the father and mother, *Pitā* and *Mātā*, symbolised as *Dyāvā-Pṛithivī* (*Dyauḥ* = *Pitā* ; *Pṛithivī* = *Mātā*). This is the reference to the *Maithunī-Sṛishṭi*, i. e. to manifestation of life in men, animals and plants, where bi-sexual union is an essential principle. But on the plane of the mind the two parents are named as *Svayambhū* and *Virāj*, *Mahā Deva* and *Mahī Mātā*. The one is like the centre and the other the circumference of the circle. The centre attains to its greatness (*mahimā*) in the form of the circumference (*maṇḍala*). The latter is the same as *Mahat*, the Universal. According to the Vedic conception the Universal is spoken of as *Virāj*, the same as *Mahat*, which the Gītā speaks of as the *Yoni*, the great Womb of the Mother in which she receives the seed of creation from the opposite principle (मम योनिर्महद् ब्रह्म

तस्मिन् गर्भं दधाम्यहम्', Gītā, 14.3). We may put it in the form of the following equation :—

(1) देव = स्वयम्भू = पिता = द्यौः = रेतस् = सत्य = हृदय (i.e. केन्द्र or उक्थ);
(2) देवी = विराट् = माता = पृथिवी = योनि = ऋत = महिमा (i.e. मण्डल).

The Daivāsuram Conflict

Each *Deva* is conceived of on the plane of manifestation in the hero-pattern (*eka vīra*). It means that in order to demonstrate its effective existence, he must have his counterpart in the form of an *Asura*. The hero does three things. He conquers the enemy ; he organises the struggle ; and he leads his hosts to victory. The universe is in the visible form of a *Daivāsuram* conflict in which the *Devas* and the *Asuras* are locked in a trial of strength every moment and every where. The *Asura* is intolerant of the *Deva*. He strives to invade and penetrate into the sphere of the *Deva*. The *Deva* as hero resists and retaliates and his onslaught ends in prostration of the *Asura*.

This ever-raging conflict is the key-note of the *Devī-Māhātmya*. The Great Goddess presiding over the *Mahat* or *Virāj*, namely the Universal, finds her counterpart in the Universal *Asura* called *Mahisha*. Both the words *mahat* and *mahisha* are derived from the same root *mah* to magnify, to become great. In *Svayambhū* there is no struggle. *Svayambhū* is pure stasis (*sthiti-tattva*). All objects originate from movement (*gati-tattva*). *Svayambhū* is *Sattva* and *Parameshṭhī* is *Rajas*. *Svayambhū* is pure light, but *Parameshṭhī* is the region of light and darkness. The conflict pattern, therefore, starts with the region of *Mahat* that forms the *charita*, or the exploit of the Goddess. All the *Asuras* and the *Devas* exist in the Universal. The *Devas* are types of *Yajña*, order, system, controlled movement. The *Asuras* represent *a-yajña* (i.e. *Yajña-vidhvaṁsa*, disruption of *Yajña*,), disorder, anarchy, riotous movement. The dual polarity of the *Daivāsuram* pattern is symbolised as Devī and Asuras in three-fold conflict.

The Three Charitas of the Goddess

Since all creation is a triple manifestation in accordance

with the principle of the One becoming the Many, the Devī-Charita is conceived of as in three parts :—

(1) पूर्व चरित—the divine conflict against Madhu and Kaiṭabha ;

(2) मध्यम चरित—the battle against the *Asura* Mahisha ;

(3) उत्तर चरित—having three constituents :

(a) Battle against Śumbha and Niśumbha ;

(b) Battle against Chaṇḍa and Muṇḍa ;

(c) Battle against Raktabīja.

The question arises as to why the Goddess organises the three-fold endeavour, and secondly why She should side with the *Devas*, although She is the Universal Mother who creates both the *Devas* and the *Asuras*. Light and darkness are equally her emanations, why then She should not be on the side of the *Asuras* ? A subsidiary question may also be asked as to why the *Asuras* always are on the aggressive in opening the front against the *Devas* ? To these we may reply as follows.

According to both the Vedic and Purāṇic traditions, the cosmos implies a basic *Trinity*. In philosophy we call it *Traiguṇya*, in religion and cult-worship *Trideva*, in the Gītā it is *Tri-purusha* (the doctrine of three *Purushas*, viz. *Kshara*, *Akshara* and *Avyaya*), in the ritual of the Yaiña *Agni-tretā* (three Fires), in the spatial conception three *Lokas* (*Prithivī*, *Antariksha* and *Dyauḥ*), in the temporal conception three divisions of time (past, present and future), in the metres as गायत्री, त्रिष्टुप् , जगती ; etc. The over-riding statement which explains all these trinitarian principles is symbolised as Three Steps of Vishṇu— 'इदं विष्णुर्विचक्रमे त्रेधा निदधे पदम्.' Vishṇu is the Deity pervading all time and space. His three steps encompass the entire time-space relata. A step is the symbol of movement (*gati*), and the three strides of Vishṇu are the fundamental traits of all manifest forms.

These triple forms are represented in the three-fold battles of the Goddess. One of the basic patterns of trinity is that of the three states of consciousness called *jāgrat*, *svapna* and *sushupti*, or

of the three constituents of the self, spoken of as *Manas*, *Prāṇa* and *Vāk*, i. e. Mind, Life and Matter—एतन्मयो वाङ्यमात्मा मनोमयः प्राणमयः वाङ्मयः। *Vāk* is the support of the *Pañca-bhūtas*. Since *Ākāśa* is the most subtle of the five, and Vāk or *Śabda* is its attribute, therefore Vāk stands as an appropriate symbol for all the five material elements. Now the conflict pattern naturally manifests itself on these three levels. The पूर्वचरित against Madhu-Kaiṭabha relates to the plane of the Mind or the Psychic Man, the मध्यमचरित against Mahisha relates to the plane of *Prāṇa* or the Vital Man, the उत्तरचरित against Śumbha-Niśumbha relates to the *Pañcha-bhūtas*, the Physical Man. The Goddess combines in her form the three *Guṇas*. She is *Sāttvikī*, *Rājasī* and *Tāmasī*. Her complete victory implies the annihilation of darkness on these three planes. The *Asura* deserves beating whether he is on the plane of mind or life or matter, and the divine power must justify itself in the over-all rout of the *Asura*. The victory of the Goddess is universal vindication of the divine principle against the forces of darkness and disorder.

Devas and Asuras in relation to Yajña

Cosmos is the outcome of order from a preceding chaos. It is essential that in the final scheme of things order must triumph over chaos. Life emerges from the supremacy of order, while chaotic condition is the negation of life. Order is *Yajña*. *Yajña* is presided over by *Deva*, the divine power. The *Devas* organise the success of the *Yajña*, whereas the *Asuras* batter against the *Yajña* and rejoice in its disruption. It is therefore essential for the *Deva* to preserve the cosmic *Yajña* which is the symbol of his own fulfilment. The *Devī*, therefore, must lend her support to the Devas, so that the eternal will of the Creator shall not be thwarted by energy becoming riotous.

The *Asuras* become aggressive, time and again, because the conflict is a recurrent motif, ever present in time and place. In the order of nature light and darkness are planned together and co-exist, as seen in the rotation of night and day, but the principle of envelopment may create darkness at any time

There is within the womb of each order an ever-present tendency towards disorder or disintegration. As soon as this tendency reaches a point where the balance is disturbed, the organism begins to crumble. This is symbolised as the ascendancy of the *Asura*. Both *Deva* and *Asura* are forms of Prāṇic energy, and their ordained harmony is essential for life. Order is the norm of nature, whereas disorder is ephemeral. Normally we live and breathe in order, and so we are not conscious of its presence, but its negation or absence at once throws us into activity. The *Deva* is *Sattva* and the *Asura* is *Rajas*. Therefore, the presence of the *Asura* is always an aggression and compels battle, for which the *Deva* marshals himself as the Hero. The *Asura* is like the bursting of a dam or like the darting of the lightning flash which spells disruption. As soon as the proper bounds or the confines within which the *Asura* must remain are transgressed, there is no other way but a riotous reign of Asura-power darting at will into the realm of the *Devas*. The impact of Āsuric power is very tremendous and for a time it seems that the *Deva* has succumbed or is being swept off his feet. But as soon as the intercepted *Deva* becomes re-united with the transcendent reality or the ultimate source which supports the cosmic order, the *Deva* with re-organised power becomes ready to meet the aggression, and divine army under a new leadership marches to victory. In the battle that ensues there are many challenges, skirmishes, campaigns and then final victory. Such is the pattern of the conflict between the Angels and the Titans which is portrayed in the Devī-māhātmya. The glory of the Great Goddess is permanent and eternal, that of the *Asura* transitory and fleeting.

The Opening Scene of the Story

The story opens in the hermitage of a Ṛishi named Medhāḥ. There comes to his *āśrama* a king named Suratha, worsted in battle by an enemy and forced to leave his kingdom. The third figure in the drama is that of a Vaiśya named Samādhi who becomes dispossessed of his wealth by his own sons coveting his hoarded treasure. Both the king and the merchant

have their problems, which they submit for solution to the Ṛishi. Now these are the three types of persons wno are present everywhere, or the three archetypes of the human temperaments of which life is constituted. They are veritable types of the human soul. The Ṛishi is the type for whom all problems have been resolved. He represents wisdom or the ideal of Brahmahood or knowledge and discrimination between good and evil. He stands for balance between the demands of the world and those of the Self (*Ātman*). In his mind there is no delusion (*moha*). He is the ideal Teacher which Indian metaphysical and religious tradition has created as the perfect type of a human being or the super-man. The king typifies the path of action (*karma*). Inspite of his best efforts he is overtaken by destiny and in his discomfiture he seeks solace from the man of wisdom. The rich householder represents the plight of gold, which although so eagerly coveted by all even at the expense of the best substance of life, or self, becomes the cause of unhappiness, and attracts round it the darkness of Āsuric temptation. Even the kith and kin for whom a person lives turn against him, and the poor wretch, even bereft of gold continues to be seized with *Moha* in the form of anxiety for the welfare of those whose ties of affection have been found to be unreal. The Ṛishi stands for *Jñāna* and the king for *Karma* and the Vaiśya for a life of confusion in which utter blindness of delusion prevails.

The text divides human temperaments into three types, namely those who see in the day, secondly those who see in the night, and thirdly those who have an unthwarted vision both in day-time and at night :—

दिवान्धाः प्राणिनः केचिद् रात्रावन्धास्तथापरे ।
केचिद् दिवा तथा रात्रौ प्राणिनस्तुल्यदृष्टयः ॥ (Devī-māh. 1.35).

Here the day is the symbol of light or *Jñāna* and the night is the symbol of darkness or bondage of world, *Karma*. The meaning is that there are some who do not care for the path of wisdom and are utterly engulfed in the whirlpool of worldly life. Such are blind by day. There are others who are indifferent to

the demands of life or worldly affairs, revelling only in empty aspirations for higher knowledge. The fact is that real spiritual attainment cannot come to a fugitive from the battle of life. Victory here can ensure success there. The third life is of such persons whose vision is informed with light both in the affairs of this world and of the other world, that is, for whom both *Jñāna* and *Karma* are of equal value. This visual balance is the feature of Ṛishi Medhāḥ. He does not suffer any visual acuity.

Listening to the twofold problem, the Ṛishi expounds the philosophy of the Divine Power which has created the world—*Devī-Mahāmāyā*, who is both *Vidyā-Māyā* and *Avidyā-Māyā*. The former is the cause of liberation and is the eternal manifestation of the glory of the Lord :—

सा विद्या परमा मुक्तेर्हेतुभूता सनातनी । (Devī-māh. 1. 44).

As opposed to it *Avidyā Māyā* leads to worldly bondage and also represents the unlimited power of an omnipotent divinity—

संसारबन्धहेतुश्च सैव सर्वेश्वरेश्वरी ।
(*ibid.*)

The two aspects of the *Devī* are opposed to each other, but both exist together in each centre and the affairs of man. Only one has to discriminate the one from the other. So the solution to the divergent problems of life is one and the same, namely a true understanding of the Divine Power at all levels of manifestation, and also to start with a determination to achieve victory in the conflict of good and evil that is inherent in the divine scheme of things.

The Pūrva-Charita

The writer divides the plot into three parts and each of them takes the form of a conflict between the *Devī* and an *Asura*. The scene opens at the time of the beginning of creation when Bhagavān Vishṇu who had been sleeping in the Ocean of Infinity becomes inclined to put an end to the state of dissolution (*Pralaya*) and to start afresh the creative process. There is the two-fold process of *mumukshā* and *sisṛikshā*, i. e. the

withdrawal and release of creative activity into and from the navel (*nābhi*) or the immortal centre of the *Mahāpurusha*, variously named as Nārāyaṇa, Vishṇu, Hiraṇyagarbha, etc. As the first stage the Goddess of Sleep (*Nidrā Devī*) who was present within the body of Nārāyaṇa relaxed her hold and was expelled outside of His person. This is the language of symbolism. In plain words, the state of Rest (*sthiti-bhāva*) is spoken of as *Nidrā* or Sleep, and Vishṇu is required to come into a state of consciousness, i. e. open his eyes to release the process of creating the cosmos. This he does by working on two planes, namely that of mind and matter. From the first he creates Brahmā who is the Deity of all knowledge, or in other words, the source of *Vedas* representing the mind of the Creator. The second object to be created were the two *Asuras*, Madhu and Kaiṭabha, said to be produced from the impurity of Vishṇu's ears—

तदा द्वावसुरौ घोरौ विख्यातौ मधुकैटभौ ।
विष्णुकर्णमलोद्भूतौ हन्तुं ब्रह्माणमुद्यतौ ॥

(Devī-māh., 1.50)

This is a peculiarly perplexing wording as it stands, but is quite in order to convey the symbolical meaning. The principle of *Karṇa* or ear of the cosmic *Purusha* finds mention in the Ṛigveda where *śrotra* is equated with the directions of space (*Diśaḥ*) which is the same as Space or *Akāśa*—

पद्भ्यां भूमिर्दिशः श्रोत्रात् तथा लोकाँ अकल्पयत् ।

(Ṛig., X. 10. 14)

Thus we get the formula, namely, श्रोत्र or कर्ण = दिशः = आकाश = वाक् or शब्द. *Śabda* or sound is the attribute of *Ākāśa*. Since *Ākāśa* is the most subtle of the five material elements, its attribute which is *Śabda* or *Vāk* was accepted as the best symbol for all the *Pañcha Bhūtas*. In fact, Vishṇu's *Karṇa-mala* is here an appropriate symbol of manifestation of matter. Gross material creation is due to the interplay of the three *Guṇas*, *Sattva*, *Rajas*, and *Tamas*. *Sattva* is the

principle of rest, *Rajas* is the principle of activity and *Tamas* is the principle of inertia. Brahmā is defined as *Pratishṭhā* or *Sthiti* which is *Sattva* and functions as the substratum against which the two other forces of centrifugal and centripetal motion become manifest, These are here symbolised as *Madhu* and *Kaiṭabha*. So long as they remain under the control of Brahmā, the system of the three *Guṇas* maintains its order, but anarchy proceeds when the fulcrum is disturbed. Therefore the two Asuras desire to kill Brahmā 'हन्तुं ब्रह्माणमुद्यतौ'. This is the first conflict to be resolved, namely, that of *Sattva* or the stabled centre against the impact of the dual forces released from the focus in all directions. Brahmā by himself is powerless without the support of Vishṇu. His seat is on the lotus which springs from the navel of Vishṇu. The navel is the centre of immortality. The universal Nārāyaṇa-Purusha is also the same as *Sattva*. Brahmā invokes his support, and of all the great dynamic principles which abide in Him, through a *stotra* addressed to the Goddess of Sleep, i. e. Vishṇu's *Śakti* withdrawn into the centre or the unmanifest source of all creational principles and forces. In this *stotra* we find a string of Vedic and Purāṇic symbols identified with the Great Goddess. Some of the important ones are as follows :—

Svāhā (स्वाहा) and *Svadhā* (स्वधा)—*Svāhā* is the symbol of Gods and *Svadhā* of the Pitṛis. *Deva* and *Pitṛi* are two important principles of creation. The first symbolises Agni and the second Soma. Agni is energy and Soma is matter. Agni is the eater of food (*annāda*) and Soma is food (*anna*). Agni is the father-principle and Soma the mother-principle. The father gives and the mother receives the germ of life. These two processes are symbolised by the words *Svāhā*, which means giving away (from *sva + ā + hā* त्यागे) and *Svadhā* which means depositing (*sva + dhā* धारणपोषणयोः). The mother receives the seed from the father (*dhāraṇa*) and develops it into a foetus by the miraculous power of her womb (*garbha*). Since she measures out all the possibilities of existence for the Babe (*Kumāra*) : she is truly *Mātā*. The twin principles of *Svāhā* and *Svadhā* are thus fundamental for

creation of life and the whole world is comprehended by them as Deva and Pitṛi or Agni and Soma ; and this also is definite that the source of the two manifest principles lies concealed in the unmanifest womb of the Great Mother, Mahā-Devī, Mahā-Māyā.

Vashaṭ-kāra (वषट्कार)—It literally means 'sextuplication'. It was a Vedic conception to explain the manifestation of the five elements of gross-matter from a centre of energy which exercises its dynamic force for the emanation of the *Pañcha Bhūtas* which are collectively symbolised as *Vāk*. The idea is that of a centre surrounded by five circles or sheaths (*Pañcha Kośas*) representing respectively *Ākāśa*, *Vāyu*, *Tejas*, *Āpaḥ*, and *Pṛithivī*. The centre is *Manas*, the principle of Mind, which is the source of manifestation, numerically represented by the number 3, because the three Devas—Brahmā, Vishṇu and Rudra all abide in it as three forces of *sthiti*, *gati* and *āgati*. The *Manas* creates by the power of *Prāṇa* and the *Pañcha Bhūtas*. Both *Prāṇa* and *Pañcha Bhūtas* make up an aggregate of six (*shaṭ*), and their unfoldment is literally called *shaṭ-kāra* (sextuplication). Each emanation of a material element is considered as a *stoma*, or in the words of the Gītā a *Kūṭa* or *Kshara* ; each is brought into existence by the dynamic force of *Prāṇa* defined as *Kūṭastha Akshara* ('क्षरः सर्वाणि भूतानि कूटस्थोऽक्षर उच्यते' Gītā). In the Vedic *Stoma-Vidyā*, this manifestation of matter or *Pañcha Bhūtas* from the unmanifest centre of Mind with the dynamic power of *Prāṇa* is represented as 3:9:15:21:27:33. Here 3 is the symbol of *Manas*, *Hṛidaya*, *Tryakshara Deva* (*Brahmā* + *Vishṇu* + *Indra*), *Avyaya* or *Kūṭastha Prāṇa*. 9 (3 + 6) is called the *Tri-vṛit Stoma*, and is the symbol of *Akāśa*. 15 (3 + 6 + 6) is called the *Pañchadaśa Stoma*, and is the symbol of *Vāyu*. 21 (3 + 6 + 6 + 6) is called the *Eka-viṁśa Stoma* and is the symbol of *Tejas*, i. e. Sūrya or Agni. 27 (3 + 6 + 6 + 6 + 6) is *Tri-ṇava* or *Sapta-viṁśa Stoma* as the symbol of *Āpaḥ* or *Jala*. 33(3 + 6 + 6 + 6 + 6 + 6) is called *Traystriṁśa Stoma* as the symbol of *Prithivī*, the last and the grossest of the Pañcha Bhūtas. This was the ancient *Vashaṭ-Kāra Vidyā* which in the Vedas is identified with Indra (cf. इन्द्राय वौषट्) as *Maḥā-deva* and here with the *Mahādevī*, the Great Goddess.

Svarātmikā (स्वरात्मिका)—The Goddess as *Vāk* manifests herself as the five vowels अ, इ, उ, ऋ, ऌ, symbolising five *Devas* (Brahmā, Vishṇu, Śiva, Agni, Soma respectively) and five *Bhūtas* (Ākāśa Vāyu, Agni, Jala, Pṛithivī respectively).

Sudhā (सुधा)—This was the ancient doctrine of *Amṛita*, which signified immortality or the transcendent divine principle unconditioned by time and space. Its opposite is *Mṛityu* representing Divine Power in manifestation or conditioned by time and space. Both *Amṛita* and *Mṛityu* are the forms of the Great Goddess.

Tridhā Mātrā (त्रिधा मात्रा)—It refers to the doctrine of trinity or the basic triad of creation symbolised as the three *mātrās* of *Praṇava* or *Oṁkāra*, as expounded in the Māṇḍūkya Upanishad with reference to the three states of consciousness, three worlds, and three Persons, etc..

Ardha-mātrā (अर्धमात्रा)—This refers to the Vedic doctrine of the Two Halves, namely *Parārdha* and *Avarārdha*. The transcendent Half (*Parārdha*) is beyond modification, the lower Half (*Avarārdha*) is modified as cosmos ('अर्धेन विश्वं भुवनं जजान यदस्यार्द्धं क्व तद्बभूव', AV. 10.8.7). The *Parārdha* is also referred to as *A-mātrā*, that is untouched by *mātrā* or measure, whereas the cosmos is measured out (*Vi-māna*) into three-fold categories of *Trika* or *Tri-mātrā*. Both *A-mātrā* and *Tri-mātrā* are forms of *Mahādevī*.

Sāvitrī (सावित्री)—Sāvitrī is the power of Savitā (सविता), the impelling force behind creation, the two signifying Śakti and Śiva respectively. Wherever there is Savitā, there is Sāvitrī and vice versa. In the Gāyatrī Upanishad the doctrine of Savitā and Sāvitrī is elaborated mentioning twelve pairs, e. g. Mind is Savitā, Matter Sāvitrī (मनः सविता, वाक् सावित्री) etc.. In fact Sāvitrī as Power sustains and renovates God Savitā, as in the story of Sāvitrī and Satyavān, where Satyavān is Sūrya (i. e. Satyanārāyaṇa) and is subject to a life-cycle through annual resurrection by the power of Sāvitrī. Sūrya is Mahādeva and Sāvitrī is Mahādevī.

Mahā-vidyā (महाविद्या)—Here is a string of five epithets of the Great Goddess who is creating out of Her person this five-fold manifestation symbolised as *Pañcha-pura, Pañcha-jana, Pañcha-kosha, Pañcha-bhūta*, etc.. The dictum is 'पाङ्क्तं वा इदं सर्वम्,' the cosmos is a Pentad. The five *puras* (cities) or their presiding deities are mentioned through a symbolical terminology as follows :—

१.	महाविद्या	— स्वयंभू	—	आकाश
२.	महामाया	— परमेष्ठी	—	वायु
३.	महामेधा	— सूर्य	—	तेजस् or अग्नि
४.	महास्मृति	— चन्द्रमा	—	जल
५.	महामोहा	— पृथिवी	—	पृथिवी

Mahādevī-Mahāsurī (महादेवी-महासुरी)—The dual conception of *Deva* and *Asura* is invoked here as existing together in the person of the Great Goddess. When Prajāpati created the Devas the principles of *Jyotiḥ, Amṛita* and *Satya* emanated from them. When he created the Asuras, *Tamas, Mṛityu* and *Anṛita* came out of them. These two opposite principles have their source in the Great Goddess. It is important that the Purāṇa-writer refers to Her as *Mahāsurī* with the same courage as *Mahādevī*, implying that the power that is in the Asuras is also a form of the Goddess.

Kālarātri (कालरात्रि)—Here is a reference to three Nights or Darknesses. This doctrine was related to the Vedic doctrine of three lights ('त्रीणि ज्योतींषि,' Yajurveda 8.36). The Three Lights of creation are Mind, Life and Matter (*Manas, Prāṇa, Vāk*) and so are the three Nights, namely, the triple sources from which three Lights emanate. Here *Mahārātri* refers to the dark source of Mind, *Kālarātri* to that of Prāṇa and *Mohārātri* to that of the Pañcha Bhūtas. *Rātri* is the principle of darkness or absorption of all light ('जगतो निवेशनी' Rig., I. 35.1). *Rātri* is the transcendent mother concealing in her womb all manifest forms. The entire conception of *Devī-Vidyā* is related to the principle of *Rātri*, i. e. Primeval Darkness, and the festival in Her honour is celebrated as a *Navarātra* session.

Saumyā (सौम्या) *and Ghorā* (घोरा)—These two epithets relate to the two forms of Agni called *ghora* and *aghora*. The terrific form (*ghora*) is Rudra or Bhairava and the auspicious form (*a-ghora*) is Śiva or Soma. Agni without Soma is terrific but with Soma auspicious. Both the forms inhere in the same Primeval Goddess. This refers to the ancient doctrine of Agni and Soma, the two together described as *Eka-yonī*, that is, having a common womb.

Parāparāṇāṁ Paramā (परापराणां परमा)—The meaning is obvious, but the reference is to the Vedic doctrine of *Para* and *Avara* (परावरविद्या, Ṛig. I. 164. 17-19).

Sad-Asad (सदसद्)—The Goddess is the source of both the existent and the non-existent. It is a reference to the Vedic doctrine of *Sad-asad-vāda* referred to in the Nāsadīya Sūkta (Ṛig. I. 129-1). *Sat* is the material world and *A-sat* signifies *Prāṇa* as explained in the Śatapatha Br. 6.1.1.1.

Thus invoked the Great Goddess who existed as *Nidrā* in the body of Vishṇu left him and exercised her infatuation on the minds of the two Demons, who offered to give a boon to Vishṇu who proposed that they should both be killed by Him. This being granted, Vishṇu placed them on His thigh in the midst of the Ocean and did short work of them. The meaning is clear, namely that Vishṇu, as the supreme principle of *Sattva*, compelled both *Rajas* and *Tamas* to submit to His ordinance. This was made possible only by evolving a stable centre in the midst of the Primeval Waters which stand for chaos.

The Madhyama-Charita

The next phase of the *Daivāsuram* conflict is the subject of the *Madhyama-charita* (मध्यम-चरित) of the Goddess. It is conceived of as a battle between Mahishāsura, the king of the demons, and Indra, the king of the gods. The battte is said to have raged for a hundred years which is the full span of human life. This battle is endless. The crux of the problem is that by

overpowering the divine army, Mahishāsura becomes Indra. This is the biggest tragedy that the throne of Heaven should fall into the hands of Mahisha. It implies the total negation of the divine order.

The Heaven or the *Dyuloka* is the region of *Vijñāna* or pure consciousness presided over by Indra or Sūrya who is the symbol of supreme Light, and of Brahmā himself. It becomes tragic when consciousness is clouded by gloom or delusion in the form of an Asura. The conception of Mahisha circling round Heaven with an eye to penetrate into it was formulated already in the Ṛigveda—'अन्तश्चरति रोचनास्य प्राणादपानती । व्यख्यन् महिषो दिवम् ॥' (X. 189. 2).

The context is that Sūrya as the spotted Sprinkler (*Pṛisni Ukshā*) stands in Heaven. A ray of his light (*rochanā*) has entered every one and is flickering there in the form of Prāṇa and Apāna, its anode and cathode. Mahisha casts a greedy eye on this heavenly order brought to the level of the earth, and the conflict ensues. So long as Indra is powerful, he cannot permit Vṛitra or Mahisha to intrude into his region. This is the kernel on which the author of the *Devī-Māhātmya* has elaborated his theme of a grand conflict between the powers of light, retreating for a time against the powers of darkness, getting ascendant for a while but finally broken with the assistance of the higher divine principle symbolised as the Goddess killing the Demon Mahishāsura. Indra must be rehabilitated to rule in Heaven, and Mahisha must be compelled to offer submission. In order to retrieve the eclipsed fortune of the Heavenly kingdom Brahmā, Vishṇu, Śiva and all the other Gods contributed their glorious essence (तेजोंश) which took the form of a cosmic Woman as Mahādevī.

Two questions may be posed here. Firstly why should divine power assume the form of a Woman, and what is the significance of the name Mahisha. The answer is that Mahisha is the demon of the region called *Mahat* or *Parameshṭhī* symboli-

sed as the Waters or the Ocean (*Āpaḥ, Samudra*). That is the region also referred to as *Mahān Ātmā* which is referred to in the Kaṭhopanishad, and is beyond the sphere of the Buddhi or Sūrya ('बुद्धेरात्मा महान् परः). This *Mahat* overcome by āsuric darkness is Mahisha. In Vedic symbolism Bull represents Sūrya and Buffalo the dark regions of Varuṇa or the waters of Parameshṭhī. The Bull is white and the Buffalo is dark. The Bull loves heat and the Buffalo loves water. This was a sufficient ground for the choice of these two symbols of Sūrya-Indra and Asura-Varuṇa. In the Ṛigveda the Buffalo is known as *Gaura* (*Bos Gaurus*), and the symbolism is further pursued by referring to the principle of *Vāk* in *Parameshṭhī*, as *Gaurī* standing in the midst of Waters ('गौरी मिमाय सलिलानि तक्षती,' Ṛig. I. 164. 41)

As pointed out above the region of *Parameshṭhī* is the same as *Mahat* or *Virāj*, the universal mother-principle in whose womb the universe exists in a nascent form. She is the same as *Mahad-Brahma* or *Yoni*, in which the self-existent Creator deposits His seed ('मम योनिर्महद्ब्रह्म तस्मिन् गर्भं दधाम्यहम्,' Gītā). It is therefore the latent power of motherhood that carries forward the creative possibilities in the region of *Mahat* or the Universal. It is she that is the Great Goddess, *Mahādevī*, in whose body all the Gods reside in a latent form. They can become effective only through her. The Gods are the Angels of light, but prior to manifest creation they exist only in a potential form. We might usefully compare these two ideas with the dark regions of the subconscious mind from which illumined regions of consciousness, i. e. the bright Devas originate. In a like manner it is said that Sūrya who is *Viśva-devya*, the composite form of all the Gods, was first concealed within the dark Ocean from where it has become manifest (Ṛig. X. 72. 7). In fact Sūrya is that pillar of light which became visible as the form of Devī and which fills the entire space between Heaven and Earth. With the help of Devī, the kingdom of Heaven is restored and Mahisha is slain. The *Devī-charita* is spoken of as *Rātri-charita* where *Rātri* is the symbol of the womb of universal Waters in which all the worlds exist in their un-

differentiated condition. There would be no conflict if Mahisha confined himself to his own region of *Mahat* where the Devas and Asuras are alike accommodated by the Great Mother, who is both *Mahādevī* and *Mahāsurī*, but the conflict ensues as the Mahisha flouts Indra in the region of *Vijñāna* or conscious mind.

The Uttara-Charita

The story in the *Uttara-charita* (उत्तरचरित) includes an account of a threefold battle between Durgā and (1) Śumbha-Niśumbha, (2) Chaṇḍa-Muṇḍa and (3) Raktabīja. The plot of the Chaṇḍī has been conceived in three parts with a purpose, namely, the पूर्वचरित corresponds to the plane of *sattva* or *manas*, the मध्यमचरित to the plane of *rajas* or *prāṇa*, and the उत्तरचरित to the plane of *tamas* or *bhūtas*. The Āsuric darkness exists in the Psychic Man, the Vital Man and the Physical Man. The conflict with Madhu-Kaiṭabha refers to the first, that with Mahisha to the second, and that with Śumbha-Niśumbha etc. to the third. But the last or the Physical body is the real arena of the battle, and victory for the divine powers must be decided in actual life on the plane of matter in which both the *manas* and *prāṇa* take part with the physical sense-organs of *jñāna* and *karma*, i.e. Knowledge and Action. It means that life in the physical body is the result of the integration of all the three constituents of human personality. Mere thought is not enough. In order to be effective, an idea must become concrete on the plane of matter through action. This is why in the final victory the Devī has to face three combatants, each of whom must be purged of his Āsuric nature and be sublimated to the divine plane.

The battle with Śumbha and Niśumbha represents the psychological complex, that with Chaṇḍa-Muṇḍa the doubts or fluctuations in deciding about actions. On both these planes a person is seized with *moha* or mental darkness and vital stupor.

It is for this reason that we have the hostile forces conceived in two pairs, e.g. *Saṁkalpa-vikalpa* in the mind, *Karma-akarma*

in the sphere of action. When a person begins to think he is often assailed with a negative thought which cancels his positive decisions. This is the fight with Śumbha-Niśumbha. Unless the hostile mind is brought under control, the divine mind with its clear decision and directive will cannot prevail. Even when the mind is clear and the right course of action has been determined, the prāṇic energy thwarts the will, and all the divine powers of the mind become befogged and smoky. The clear light of wisdom gets bedimmed. Chaṇḍa and Muṇḍa represent the Āsuric nature of Prāṇa. Muṇḍa literally is the Head or the Idea and Chaṇḍa is the headless torso wherein most of the organs of action i. e. *karmendriyas* are located which are responsible for the fierceness or impetuousity of action or *Karma*.

When Śumbha-Niśumbha and Chaṇḍa-Muṇḍa are vanquished by the Devī, the Asura Raktabīja comes in the open and throws the most violent challenge with his numerous hosts. The name is significant as referring to the physical body, i. e. the person whose seed or birth is from the blood. Each individual is in a true sense *rakta-bīja* and each drop of this blood is capable of creating similar bodies. This is the moral of the story that the blood of Rakta-bīja does not end by killing one individual, but his race is indefinitely multiplied, as each drop of that blood can be converted into his brood. The Goddess, therefore, is required to lick with her tongue the whole of this bloody race of the hostile Asuras. Figuratively the blood flowing from the team of Rakta-bīja is collected by the Goddess in a bowl of which the contents are drunk by Her. If one drop of that blood falls on the ground, another Asura is produced. The Earth is the symbol of motherhood (*Prithivī Mātā*) and the object of the battle is to annihilate the brood of the Asura Rakta-bīja from the face of the earth.

Kālikā and Kauśikī

Two points are specially noteworthy in this portion of the plot. The first is that the Great Goddess incarnating as Pārvatī,

Daughter of the Mountain, takes a dip in the river Gaṅgā. As a result the collective power of the several sheaths of Her body, *Pañcha Kośas*, is changed into her double as Kauśikī, and She Herself becomes Kālikā, the Dark One. The meaning of the several symbols, namely the Mountain, Pārvatī, Gaṅgā, Kauśikī and Kālikā should be clearly understood. The Mountain is the body itself as a *Kūṭa* or pile of the gross material elements. His Daughter Pārvatī is identical with what in the Tantras is known as *Kuṇḍalinī*, that is, the vital energy of the psycho-physical man. Pārvatī has the composite form of Śiva, that is, the *Ardha-nārīśvara* form in which the male half is the symbol of *Agni* and the female half that of Soma. Gaṅgā represents the river of Soma taking her birth from the Ocean of Soma in the region of *Parameshṭhī*. By a dip in the Gaṅgā, the Great Goddess bifurcates Her person into *Soma* as Kauśikī and into *Agni* as Kālikā. Kauśikī is Her auspicious or beautiful form (*saumyā*) and Kālī or Kālikā is her terrific and destructive form (*Āgneyī, ghorā tanū*). The colour of *Agni* becomes radiant or white when it is mingled with *Soma*, otherwise *Agni* is black, e. g. so long as there is oil in the wick it emits flame, but when there is no oil, there is no flame and the burning portion of the wick becomes black. Similarly in the bodies of plants and animals, life continues to exist so long as food and water (i, e. *Soma*) is supplied to the digestive fire or physical hunger. When the Asuras saw the beautiful form of Kauśikī, they ran to devour her. But Goddess Kālī with all Her innate ferocity as the Black Destructive Mother who withdraws the whole creation into Her wide gaping mouth, began to devour the Asuras. In this form she is Chāmuṇḍā, the All-consuming Fiery Energy who tramples on the corpse (the symbol of matter without *prāṇa*), whose breasts are dried without motherly compassion, whose body is a skeleton with creeping deadly reptiles. This is eventually the fate of every Asura, i.e. the person who believes in the principle of darkness and meets his inevitable destiny of destruction and death. Even the elements are arrayed against him and the fury of nature and man swallows him. The Asura goes down and the Devī triumphs.

Stotras of the Devī-Māhātmya

The essence of the Devī-Māhātmya is found in the several stotras embodied in the text. The first stotra was recited by Brahmā addressing the Devī as the form of *Rātri*, the universal substratum from whose womb the entire creation emanates including both the Devas and the Asuras. She is the Great Mother who controls and regulates both the universal and the individual manifestations. The stotra is comprised of a string of Vedic epithets which have been explained above. The second stotra is recited by the Devas made happy after the death of the Asura Mahisha. It repeats that the whole world is created by the Goddess through Her innate power. She is described as the concrete form of the totality of the celestial and earthly powers (निश्शेषदेवगणशक्तिसमूहमूर्त्तिः). The forces of good are from her form as *Śrī*, and so also the powers of evil are from her as *Alakshmī*. This invokes the Vedic conception stated in the following mantra :—

'रमन्तां पुण्या लक्ष्मीर्या पापीस्ता अनीनशम्' (AV. 7.115.4)

The various faculties of mind and matter originate from Her, e. g. Intelligence (*Buddhi*), Faith (*Śraddhā*) and Modesty (*Lajjā*). The universe is merely one portion of Her greatness, and She as the supreme transcendent Power is the unmanifest substratum of all :—

सर्वाश्रयाऽखिलमिदं जगदंशभूत-
मव्याकृता हि परमा प्रकृतिस्त्वमाद्या । (दे० मा०, ४।६)

She takes the form of *Svāhā* for the Gods and *Svadhā* for the Pitṛis. The cosmic knowledge which becomes the mind of the Creator for creating the worlds is verily the Great Goddess conceived of as *Śabda-Brahma* or *Trayī Vidyā*, as *Ṛik*, *Yajus* and *Sāma*. The laws governing the economic life of the society are also rooted in the same Power. All the different branches of knowledge which man has discovered in the past or will discover in future have their source in the Intellect (*Medhā*). The Female Energy of Vishṇu as *Śrī* and of Śiva as *Gaurī* are but the forms of the same Supreme Mother.

The metaphysical exposition of the manifold manifestations of the One Supreme Energy or Devī is found in its best poetical form in a rare stotra presenting the invocation of the Goddess by the assembly of the Devas when the Demons Śumbha and Niśumbha followed the death of Mahisha by a fresh demonstration of the Āsuric forces in world-wide riotous disruption. In this stotra the Great Goddess is invoked as *Vishṇu-Māyā* i. e., the Supreme *Śakti* of Bhagavān Vishṇu or Nārāyaṇa. It should be observed here that the Devī conceived of as *Vishṇu-Māyā* is no other than Nārāyaṇī, and the great Bhāgavata teachers who were pledged to the doctrine of an all-comprehensive synthesis of Vedic and Purāṇic thoughts and definitions propounded the essential identity of Kātyāyanī and Nārāyaṇī. There is a reason why the Goddess is called Kātyāyanī. The root meaning of *Kātyāyanī* is supreme mystery. She is essentially *Kati*, How Much, What ? From *Kati* we get *Kātya* and then *Kātyāyana*. These are related to the Vedic symbol of *Ka* applied to Prajāpati or the Creator. Everything about Him is a mystery, and the Vedas, therefore, designate Him as *Saṁpraśna* ('तं सम्प्रश्नं भुवना यन्त्यन्या 'Rig. X. 82.3), 'the Great Question'. So is the Supreme Goddess a mystery for ever. Whatever be the name and form, whether Gaurī, Pārvatī, Mahishamardinī, Śrī, Lakshmī, Nārāyaṇī, Vāk, Sarasvatī, Sāvitrī Svāhā, Svadhā, etc., all defy the orbit of words and meaning. They belong to a Fraternity of Mysteries (*Kātyāyana Gotra*). The first dominant manifestation of Vishnu-Māyā is consciousness (*Chetanā*) :

या देवी सर्वभूतेषु चेतनेत्यभिधीयते ।
नमस्तस्यै नमस्तस्यै नमस्तस्यै नमो नमः (दे० मा०, अ० ५।१३)

If only this statement were made about the Devī, everything that need be said would have been exhausted. No other statement was necessary. Everything else is a commentary on this Sūtra. *Chetanā* is the same as *Prāṇa* or *Saṁjñā* of the Purāṇas, or Vedic Saraṇyū, daughter of Tvashṭā, the Creator. This is the same as consciousness or life-principle which is divine and immortal but has entered mortal beings ('इदं ज्योतिरमृतं मर्त्येषु' Rig. VI. 9.4),

The Goddess is the Divine Light that has descended to the plane of matter. Matter is Āsuric or darkness-in-form, and the Goddess rules supreme over all the Asuras. When once the Devī is conceived of as *Chetanā*, all the faculties of the Soul and the forms engendered in matter become identified with Her power. Here ensues a flood of light with scintillating rays from the mind of an inspired poet, thinking of the Goddess as follows :—

1. Vishṇu-māyā (विष्णुमाया) —Vishṇu's Power (*Nārāyaṇī*).
2. Chetanā (चेतना) —Consciousness.
3. Buddhi (बुद्धि) —Intelligence.
4. Nidrā (निद्रा) —Sleep (= Rest).
5. Kshudhā (क्षुधा) —Hunger (= *Aśanāyā* in the Brāhmaṇas).
6. Chhāyā (छाया) —Shadow.
7. Śakti (शक्ति) —Energy.
8. Tṛishṇā (तृष्णा) —Thirst.
9. Kshānti (क्षान्ति) —Patience.
10. Jāti (जाति) —Power of generation.
11. Lajjā (लज्जा) —Modesty.
12. Śānti ((शान्ति) —Peace.
13. Śraddhā (श्रद्धा) —Faith.
14. Kānti (कान्ति) —Beauty.
15. Lakshmī (लक्ष्मी) —Prosperity.
16. Vṛitti (वृत्ति) —Livelihood (= *Vārtā*).
17. Smṛiti (स्मृति) —Memory.
18. Dayā (दया) —Compassion.
19. Tushṭi (तुष्टि) —Contentment.
20. Mātā (माता) —Motherhood.
21. Bhrānti (भ्रान्ति) —Error, Deflection.
22. Vyāpti (व्याप्ति) —All-pervasiveness.
23. Chiti (चिति) —Mind.

The above list of the forms of Devī is illustrative and agreeable to endless elaboration. The Goddess is like the centre and all Her forms are the points of the compass corresponding to a particular view of the seer.

The question may be asked as to the meaning of the formula—'नमस्तस्यै नमस्तस्यै नमस्तस्यै नमो नमः : Why should there be three-fold repetition of *namaḥ* in the beginning and then the two-fold identity in the end ? The answer to this significant question is rooted in the Triads of Vedic and Purāṇic symbolism. The Supreme Goddess, Mahādevī or the Great Mother, *Mahī Mātā*, is one in her undifferentiated form, but for the sake of creation the One Mother becomes *Three Mothers* to which reference is often found in the Ṛigveda (I. 164.10). Three Mothers are the same as Ambā, Ambikā and Ambālikā—and their composite form gives birth to the God Tryambaka, which is the name of Agni and Rudra. The first Mother gives birth to the principle of Mind (*Manaḥ*), the second Mother to that of Life (*Prāṇa*) the third Mother to that of Matter (*Vāk = Pañcha bhūtas*). Obeisance is made to each one of these Mothers. It is to propitiate three principles of Motherhood which give birth to the three-fold creation on the planes of Matter, Mind and Life. These three together become manifest as the three Fires or three Energies. Each individual is the composite form of this triple Energy also called Vaiśvānara ('सोऽयं वैश्वानरो योऽयमन्तः पुरुषे'). The Vedic and the Purāṇic triads are based on the trinitarian constitution of the cosmos expressed in a number of symbolical forms as त्रिवेद, त्रिमात्रा, अग्नित्रेता, त्रयो लोकाः, त्रीणि ज्योतींषि, त्रीणि छन्दांसि, त्रयः सुपर्णाः, त्रयो धर्माः, etc. The Principle of *namaskāra* points to the homage paid by the Father-principle to the Mother-principle, because she after receiving the seed creates the manifest forms. The omniform universe is the outcome of the mysterious source that is the mother's womb, to which infinite divinity has confided all the secrets and miraculous powers. Each mother, whether of plants, animals or men is the type of the archetypal Mother Goddess, Mahā Devī, Mahī Mātā. It is She who creates the Bhūtas or material forms, namely the Asuras, and therefore the responsi bility to keep them under control belongs to Her.

The last formula नमो नमः points to the identity of both the Father-principle and the Mother-principle, the universal Parents whose compassion has created the universe called *Viśvarūpya*

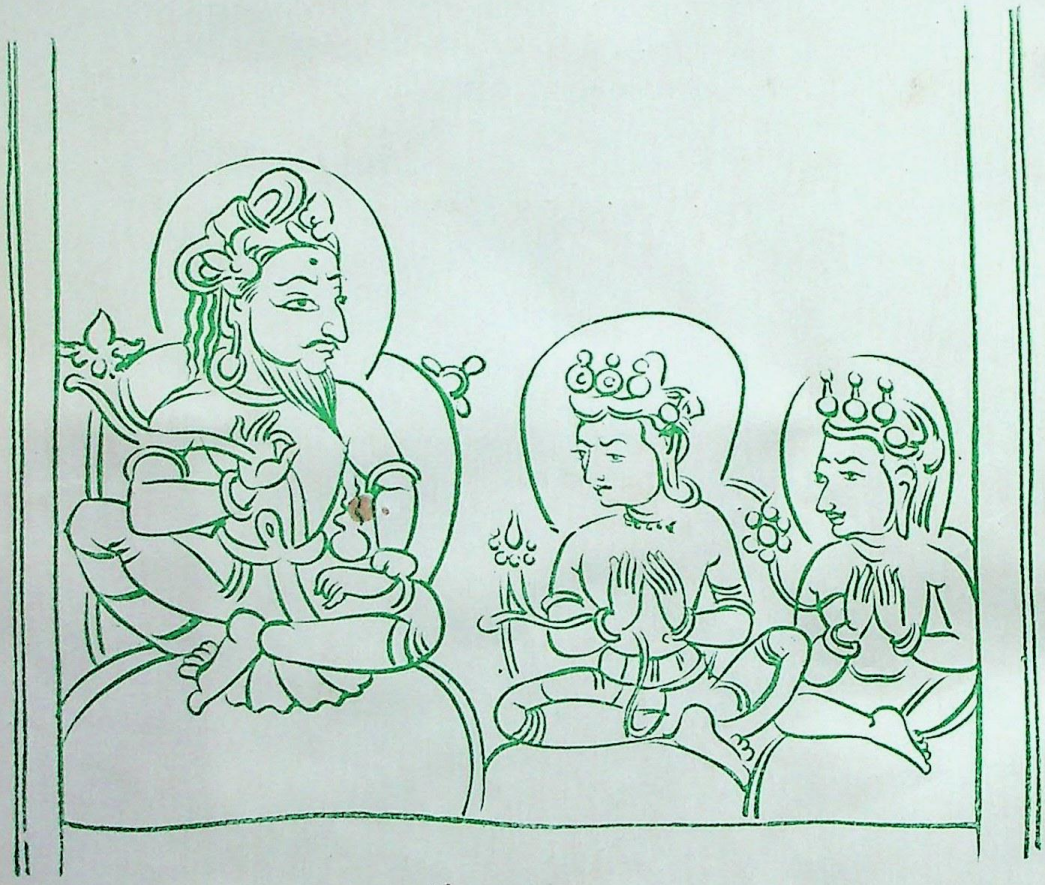
(Ṛig. I. 164.9) or the *Kāmapra Yajña*, Wish-fulfilling Sacrifice. *Namaḥ-Namaḥ* is an expression of universal gratefulness, thanks-giving, or adoration at the feet of the two Parents (cf. 'जगतः पितरौ वन्दे पार्वतीपरमेश्वरौ,' Kālidāsa).

Devī-Māhātmya and Sāvarṇi Manu

The theme of the *Devī-māhātmya* is purposely placed in the time of Sāvarṇi Manu, the eighth of the fourteen Manus. The reason is that in the revolving wheel of cosmic time, *Mahākāla*, there are thirty *Manvantaras*, fourteen belonging to the Day of Brahmā, and fourteen to the Night, and one each to the Dusk-time, *Sandhyā-Kāla*. Amongst the fourteen in day, the first group of the seven belongs to the Fore-noon and the second to the After-noon. Here again is the same duality of light and darkness. Although light and darkness co-exist as *Mitra* and *Varuṇa*, still in the forenoon light predominates, and in the afternoon darkness. The pair of *aho-rātra* symbolises the eternal pair of *Deva* and *Devī*, namely the Supreme God and the Supreme Goddess. We might remember the following pairs :—

देव—देवी
देवाः—असुराः
अहः—रात्रि
पूर्वाह्ण—अपराह्ण
सूर्य—सवर्णा
ज्योतिः—तमः
आतप—छाया
स्वायम्भुवादि सप्त मनु—सावर्ण्यादि सप्त मनु

Both Svāyambhuva Manu and Sāvarṇi Manu are the scions of the Great Self-existent *Purusha*, and represent the principles of light and darkness as manifesting in creation, i. e. in the revolving Wheel of Time, as its two halves. This Time-Wheel is the *Sudarśana Chakra* of Vishṇu whose *Māyā* is the Devī.



Ṛishi Medhas explaining the Devī-Māhātmya to king Suratha
and merchant Samādhi.
From a Palm-leaf Nepalese Manuscript, 13th century,
Prince of Wales Museum, Bombay.

देवीमाहात्म्यम्

या देवी सर्वभूतेषु चेतनेत्यभिधीयते।
नमस्तस्यै नमस्तस्यै नमस्तस्यै नमो नमः॥

देवीमाहात्म्यम्

प्रथमोध्यायः

ॐ नमश्चण्डिकायै

मार्कण्डेय उवाच—

सावर्णिः सूर्यतनयो यो मनुः कथ्यतेऽष्टमः ।
निशामय तदुत्पत्तिं विस्तराद् गदतो मम ॥१॥

महामायानुभावेन यथा मन्वन्तराधिपः ।
स बभूव महाभागः सावर्णिस्तनयो रवेः ॥२॥

स्वारोचिषेऽन्तरे पूर्वं चैत्रवंशसमुद्भवः ।
सुरथो नाम राजाभूत्समस्ते क्षितिमण्डले ॥३॥

तस्य पालयतः सम्यक् प्रजाः पुत्रानिवौरसान् ।
बभूवुः शत्रवो भूपाः कोलाविध्वंसिनस्तदा ॥४॥

तस्य तैरभवद् युद्धमतिप्रबलदण्डिनः ।
न्यूनैरपि स तैर्युद्धे कोलाविध्वंसिभिर्जितः ॥५॥

ततः स्वपुरमायातो निजदेशाधिपोऽभवत् ।
आक्रान्तः स महाभागस्तैस्तदा प्रबलारिभिः ॥६॥

अमात्यैर्बलिभिर्दुष्टैर्दुर्बलस्य दुरात्मभिः ।
कोशो बलं चापहृतं तत्रापि स्वपुरे ततः ॥७॥

ततो मृगयाव्याजेन हृतस्वाम्यः स भूपतिः ।
एकाकी हयमारुह्य जगाम गहनं वनम् ॥८॥

स तत्राश्रममद्राक्षीद् द्विजवर्यस्य मेधसः ।
प्रशान्तश्वापदाकीर्णं मुनिशिष्योपशोभितम् ॥९॥

DEVĪMĀHĀTMYAM

CHAPTER I

[=Mārkaṇḍeya Purāṇa, Ch. 81]

Mārkaṇḍeya said to his disciple Kraushṭuki Bhāguri :—

1. 1. Sāvarṇi, son of Sūrya, is called the eighth Manu. Listen to his birth which I describe in detail.

1. 2. By the grace of the Great Goddess (Mahāmāyā) he, Sāvarṇi, the illustrious son of Sūrya, became the ruler of the eighth Manvantara.

1. 3. In the period of Svārochisha Manu in a preceding age lived a king named Suratha, born in the Chaitra dynasty, who became sovereign of the whole earth.

1. 4. He protected his people in a perfect manner like his own children, but at that time hostile kings named Kolāvidhvaṁsin became his enemy.

1. 5. The king whose military power was quite strong fought with them, but the Kolāvidhvaṁsins, although smaller in number, defeated him.

1. 6. Then the king returned to his capital and was ruling within his own territory, but those powerful enemies attacked the illustrious king even there.

1. 7. Then his powerful and corrupt ministers who were ill-disposed deprived the weak king of his treasury and army even in his city.

1. 8. Thus bereft of his sovereignty the king singly left on horse-back for a dense forest under the pretext of hunting.

1. 9. There he saw the hermitage of the noble Brāhmaṇa Medhas, inhabited by wild animals in peaceful surroundings and graced by the disciples of the sage.

तस्थौ कंचित्स कालं च मुनिना तेन सत्कृतः ।
इतश्चेतश्च विचरंस्तस्मिन्मुनिवराश्रमे ॥१०॥

सोऽचिन्तयत्तदा तत्र ममत्वाकृष्टचेतनः ।
मत्पूर्वैः पालितं पूर्वं मया हीनं पुरं हि तत् ॥११॥

मद्भृत्यैस्तैरसद्वृत्तैर्धर्मतः पाल्यते न वा ।
न जाने स प्रधानो मे शूरहस्ती सदामदः ।
मम वैरिवशं यातः कान् भोगानुपलप्स्यते ॥१२॥

ये ममानुगता नित्यं प्रसादधनभोजनैः ।
अनुवृत्तिं ध्रुवं तेऽद्य कुर्वन्त्यन्यमहीभृताम् ॥१३॥

असम्यग्व्ययशीलैस्तैः कुर्वद्भिः सततं व्ययम् ।
संचितः सोऽतिदुःखेन क्षयं कोशो गमिष्यति ॥१४॥

एतच्चान्यच्च सततं चिन्तयामास पार्थिवः ।
तत्र विप्राश्रमाभ्याशे वैश्यमेकं ददर्श सः ॥१५॥

स पृष्टस्तेन कस्त्वं भो हेतुश्चागमनेऽत्र कः ।
सशोक इव कस्मात्त्वं दुर्मना इव लक्ष्यसे ॥१६॥

इत्याकर्ण्य वचस्तस्य भूपतेः प्रणयोदितम् ।
प्रत्युवाच स तं वैश्यः प्रश्रयावनतो नृपम् ॥१७॥

वैश्य उवाच—

समाधिर्नाम वैश्योऽहमुत्पन्नो धनिनां कुले ।
पुत्रदारैर्निरस्तश्च धनलोभादसाधुभिः ॥१८॥

विहीनश्च धनैर्दारैः पुत्रैरादाय मे धनम् ।
वनमभ्यागतो दुःखी निरस्तश्चाप्तबन्धुभिः ॥१९॥

सोऽहं न वेद्मि पुत्राणां कुशलाकुशलात्मिकाम् ।
प्रवृत्तिं स्वजनानां च दाराणां चात्र संस्थितः ॥२०॥

किं नु तेषां गृहे क्षेममक्षेमं किं नु साम्प्रतम् ।
कथं ते किं नु सद्वृत्ता दुर्वृत्ताः किं नु मे सुताः ॥२१॥

1. 10. Entertained by the Ṛishi he there spent some time moving about in the hermitage of that noble Muni.

1. 11. Even there his mind was overcome with attachment and he thought : I do not know if that capital city of mine which my ancestors protected so well is being ruled righteously or not by my ministers of evil conduct.

1. 12. I do not know if that chief elephant of mine, the brave Sadāmada, now fallen in enemy's hands, will get its due supplies.

1. 13. Those dependants of mine who constantly received favour, riches and food from me now certainly would be subserving other kings.

1. 14. That treasury which I brought together with great labour will have been squandered by those spend-thrifts wasting lavishly the treasury.

1. 15. The king was continually thinking of them and other things. Then he saw a Vaiśya near the hermitage of the Ṛishi.

1. 16. He asked him, 'Who you are and why have you come here and why do you appear as if filled with sorrow being downcast in mind ?'

1. 17. Hearing these words of the king, spoken out of affection, the Vaiśya bowing respectfully replied.

The Vaiśya said :—

1. 18. 'I am named Samādhi, a Vaiśya—born in the family of rich merchants. I have been expelled by my sons and wife who turned wicked through greed of wealth.

1. 19. My wife and sons forcibly seized my wealth ; and thus dispossessed and turned out by my hereditary kinsmen, I have come to the forest being grief-stricken.

1. 20. Staying here I do not know how my sons, kinsmen and wife are fairing, whether well or ill.

1. 21. I do not know whether in their home at present there is welfare or ill-luck and in what condition they are—whether my sons are virtuous or fallen to evil ways'.

राजोवाच —

यैर्निरस्तो भवाँल्लुब्धैः पुत्रदारादिभिर्धनैः ।
तेषु किं भवतः स्नेहमनुबध्नाति मानसम् ॥२२॥

वैश्य उवाच—

एवमेतद्यथा प्राह भवानस्मद्गतं वचः ।
किं करोमि न बध्नाति मम निष्ठुरतां मनः ॥२३॥

यैः संत्यज्य पितृस्नेहं धनलुब्धैर्निराकृतः ।
पतिस्वजनहार्दं च हार्दि तेष्वेव मे मनः ॥२४॥

किमेतन्नाभिजानामि जानन्नपि महामते ।
यत्प्रेमप्रवणं चित्तं निर्गुणेष्वपि बन्धुषु ॥२५॥

तेषां कृते मे निःश्वासो दौर्मनस्यं च जायते ।
करोमि किं यन्न मनस्तेष्वप्रीतिषु निष्ठुरम् ॥२६॥

मार्कण्डेय उवाच—

ततस्तौ सहितौ विप्र तं मुनिं समुपस्थितौ ।
समाधिर्नाम वैश्योऽसौ स च पार्थिवसत्तमः ॥२७॥

कृत्वा तु तौ यथान्यायं यथार्हं तेन संविदम् ।
उपविष्टौ कथाः काश्चिच्चक्रतुर्वैश्यपार्थिवौ ॥२८॥

राजोवाच—

भगवंस्त्वामहं प्रष्टुमिच्छाम्येकं वदस्व तत् ।
दुःखाय यन्मे मनसः स्वचित्तायत्ततां विना ॥२९॥

ममत्वं गतराज्यस्य राज्याङ्गेष्वखिलेष्वपि ।
जानतोऽपि यथाज्ञस्य किमेतन्मुनिसत्तम ॥३०॥

अयं च निकृतः पुत्रैर्दारैर्भृत्यैस्तथोज्झितः ।
स्वजनेन च संत्यक्तस्तेषु हार्दी तथाप्यति ॥३१॥

1. 22. The king said : 'Why is your mind thinking affectionately of those of your sons and wife who being greedy dispossessed you of your wealth ?'

The Vaiśya said :—

1. 23. 'What you have just said, is also the thought within me. What can I do ? My mind does not become hard against them.

1. 24. O noble minded king ! Those who casting aside the affection due to a father, to a husband and to a kinsman, out of greed for wealth deprived me of my riches—towards those very evil persons my mind is seized with affection.

1. 25. Although I know all this, still I do not understand why my heart is feeling affection towards such worthless kinsmen.

1. 26. For their sake I breathe deep sighs and feel dejected. What can I do if my mind does not become hard towards those cruel ones ?'

Mārkaṇḍeya said :—

1. 27. 'O wise one ! then the merchant Samādhi and the noble king Suratha together approached Ṛishi Medhas.

1. 28. After observing the etiquette worthy of him and as was proper, the Vaīśya and the king, sat down and began discoursing.

The king said :—

1. 29. 'Venerable Sir ! I wish to ask you one thing, which please tell me, since it is afflicting my mind and disturbing the self-control of my heart.

1. 30. Bereft of my kingdom I have a selfish feeling for all the limbs of my state ; although I know the reality, yet I am behaving like an ignorant person. How is it, O best of sages ?

1. 31. And this fellow has been deprived of honour by his sons and wives, cast aside by servants and also forsaken by his family ; he is nevertheless feeling exceeding affection for them.

एवमेष तथाहं च द्वावप्यत्यन्तदुःखितौ ।
दृष्टदोषेऽपि विषये ममत्वाकृष्टमानसौ ॥३२॥

तत्किमेतन्महाभाग यन्मोहो ज्ञानिनोरपि ।
ममास्य च भवत्येषा विवेकान्धस्य मूढता ॥३३॥

ऋषिरुवाच—

ज्ञानमस्ति समस्तस्य जन्तोर्विषयगोचरे ।
विषयश्च महाभाग याति चैवं पृथक् पृथक् ॥३४॥

दिवान्धाः प्राणिनः केचिद्रात्रावन्धास्तथापरे ।
केचिद्दिवा तथा रात्रौ प्राणिनस्तुल्यदृष्टयः ॥३५॥

ज्ञानिनो मनुजाः सत्यं किं तु ते न हि केवलम् ।
यतो हि ज्ञानिनः सर्वे पशुपक्षिमृगादयः ॥३६॥

ज्ञानं च तन्मनुष्याणां यत्तेषां मृगपक्षिणाम् ।
मनुष्याणां च यत्तेषां तुल्यमन्यत्तथोभयोः ॥३७॥

ज्ञानेऽपि सति पश्यैतान् पतङ्गाञ्छावचञ्चुषु ।
कणमोक्षादृतान्मोहात्पीड्यमानानपि क्षुधा ॥३८॥

मानुषा मनुजव्याघ्र साभिलाषाः सुतान् प्रति ।
लोभात्प्रत्युपकाराय नन्वेतान् किं न पश्यति ॥३९॥

तथापि ममतावर्ते मोहगर्ते निपातिताः ।
महामायाप्रभावेण संसारस्थितिकारिणा ॥४०॥

1. 32. Thus he and I both are very unhappy; our minds are being exercised through attachment by this matter, although we have seen its fault.

1. 33. O Illustrious Sir! how it happens that we are under delusion although aware of it, and this state of delusion assails both him and myself, being blinded as we are in respect of discriminating knowledge ?'

The Ṛishi said :—

1. 34. Every living being has knowledge of objects being enjoyed by the senses. The objects of the senses approach every one in different ways.

1. 35. Some persons donot see in day-time; others have their vision obstructed at night; there are some others who enjoy equal vision both during day and at night.

1. 36. It is true that men are endowed with knowledge of the sense-organs, but they are not alone in this, for animals, brids and other creatures all possess the same knowledge.

1. 37. The knowledge that men have (with respect to senses), birds and beasts also have, and what men know in respect of these is also common to animals and birds. Thus both are similar in this respect.

1. 38. Look at these birds, which, although they have knowledge in respect of the senses and their objects, are themselves distressed by hunger, yet because of delusion they put those grains into the beaks of their young ones.

1. 39. O Tiger among men! Even so are human beings attached to their children through greed expecting return benefaction. Do you not see this ?

1. 40. In this manner men are thrown into the pit of delusion, full of the whirlpool of attachment, through the power of the Great Goddess named Mahāmāyā who makes possible the life in this world.

तन्नात्र विस्मयः कार्यो योगनिद्रा जगत्पतेः ।
महामाया हरेश्चैषा तया संमोह्यते जगत् ॥४१॥

ज्ञानिनामपि चेतांसि देवी भगवती हि सा ।
बलादाकृष्य मोहाय महामाया प्रयच्छति ॥४२॥

तया विसृज्यते विश्वं जगदेतच्चराचरम् ।
सैषा प्रसन्ना वरदा नृणां भवति मुक्तये ॥४३॥

सा विद्या परमा मुक्तेर्हेतुभूता सनातनी ।
संसारबन्धहेतुश्च सैव सर्वेश्वरेश्वरी ॥४४॥

राजोवाच—

भगवन् का हि सा देवी महामायेति यां भवान् ।
ब्रवीहि कथमुत्पन्ना सा कर्मास्याश्च किं द्विज ॥४५॥

यत्स्वभावा च सा देवी यत्स्वरूपा यदुद्भवा ।
तत्सर्वं श्रोतुमिच्छामि त्वत्तो ब्रह्मविदां वर ॥४६॥

ऋषिरुवाच—

नित्यैव सा जगन्मूर्तिस्तया सर्वमिदं ततम् ।
तथापि तत्समुत्पत्तिर्बहुधा श्रूयतां मम ॥४७॥

देवानां कार्यसिद्ध्यर्थमाविर्भवति सा यदा ।
उत्पन्नेति तदा लोके सा नित्याप्यभिधीयते ॥४८॥

योगनिद्रां यदा विष्णुर्जगत्येकार्णवीकृते ।
आस्तीर्य शेषमभजत्कल्पान्ते भगवान् प्रभुः ॥४९॥

तदा द्वावसुरौ घोरौ विख्यातौ मधुकैटभौ ।
विष्णुकर्णमलोद्भूतौ हन्तुं ब्रह्माणमुद्यतौ ॥५०॥

1. 41. This should not surprise you. Mahāmāyā is the same as Yoganidrā of Vishṇu who is the Lord of the world. By this power the whole world is being deluded.

1. 42. That Illustrious Goddess, Mahāmāyā, forcibly seizes the minds of even those who have knowledge and leads them to delusion.

1. 43. This animate and inanimate world is created by Her. When She is pleased, She confers Her boon on men for their liberation.

1. 44. She is supreme eternal knowledge being the cause of *moksha*. She as the supreme power over all the god is also the cause of bondage of the world.

The king said :—

1. 45. 'Venerable Sir', who is that Goddess whom you call Mahāmāyā ? How was She born ? What is Her Activity ? O Sage !

1. 46. What is Her nature ? What is Her form ? Whence was Her origin ? All that I wish to hear from you, O, foremost amongst those who know Brahman !'

The Ṛishi said :—

1. 47. 'She is eternal having the universe as Her form. All these worlds are Her manifestation. Even so She is incarnating in manifold ways. Hear it from me.

1. 48. When She becomes incarnate for fulfilling the divine purpose then She is said to be born in the world, though She is eternal.

1. 49. When the universe was converted into an Infinite Ocean and Lord Vishṇu having entered Yoganidrā became asleep on the couch of the cosmic serpent Śesha then at the end of the Kalpa (*Pralaya*),

1. 50. Two terrible Asuras, the well known Madhu and Kaiṭabha sprang from the impurity of the two ears of Vishṇu, attacked Brahmā to slay him.

स नाभिकमले विष्णोः स्थितो ब्रह्मा प्रजापतिः ।
दृष्ट्वा तावसुरौ चोग्रौ प्रसुप्तं च जनार्दनम् ॥५१॥

तुष्टाव योगनिद्रां तामेकाग्रहृदयस्थितः ।
विबोधनार्थाय हरेर्हरिनेत्रकृतालयाम् ॥५२॥

विश्वेश्वरीं जगद्धात्रीं स्थितिसंहारकारिणीम् ।
निद्रां भगवतीं विष्णोरतुलां तेजसः प्रभुः ॥५३॥

ब्रह्मोवाच—

त्वं स्वाहा त्वं स्वधा त्वं हि वषट्कारः स्वरात्मिका ।
सुधा त्वमक्षरे नित्ये त्रिधा मात्रात्मिका स्थिता ॥५४॥

अर्धमात्रास्थिता नित्या यानुच्चार्या विशेषतः ।
त्वमेव सन्ध्या सावित्री त्वं देवि जननी परा ॥५५॥

त्वयैतद्धार्यते विश्वं त्वयैतत्सृज्यते जगत् ।
त्वयैतत्पाल्यते देवि त्वमत्स्यन्ते च सर्वदा ॥५६॥

विसृष्टौ सृष्टिरूपा त्वं स्थितिरूपा च पालने ।
तथा संहृतिरूपान्ते जगतोऽस्य जगन्मये ॥५७॥

महाविद्या महामाया महामेधा महास्मृतिः ।
महामोहा च भवती महादेवी महासुरी ॥५८॥

प्रकृतिस्त्वं च सर्वस्य गुणत्रयविभाविनी ।
कालरात्रिर्महारात्रिर्मोहरात्रिश्च दारुणा ॥५९॥

1. 51. Prajāpati Brahmā, seated on the lotus rising from the Navel of Vishṇu, saw those violent Asuras, and also noticing Nārāyaṇa in dream-state.

1. 52. Began to invoke with a concentrated mind the Goddess Yoganidrā dwelling in the eyes of Hari with a view to bring the Lord in a conscious state.

1. 53. The resplendent Lord Brahmā praised the Goddess of Sleep, the incomparable power of Vishṇu, the queen of the cosmos, the supporter of the world and the cause of its maintenance and dissolution.

Brahmā said :—

1. 54. 'You are Svāhā. You are Svadhā. You are Vashaṭkāra. Speech is yourself. Oh, the indestructible and the eternal one ! you are immortality. You are the embodiment of the threefold mātrās A-U-M in the eternal Akshara, Brahma.

1. 55. The eternal half-mātrā is also thyself, which being of universal connotation is difficult to be expressed through utterance.

. 56. This universe is upheld by you. The world is created by you and the creation is protected by you. Oh, Goddess ! at the end of time you also consume it.

1. 57. In creation you are the creative force. In its maintenance you are the protective power. In its dissolution you are the destructive power—thus, the totality of the world form is thyself.

1. 58. You are the supreme knowledge, the supreme power, the supreme mind, the supreme memory and the great delusion. Oh, Great Goddess ! you are the Great Asurī.

1. 59. You are the primordial Prakṛiti which brings into force the triple Guṇas. You are *Kālarātri*, *Mahārātri* and the terrible *Moharātri*.

त्वं श्रीस्त्वमीश्वरी त्वं ह्रीस्त्वं बुद्धिर्बोधलक्षणा ।
लज्जा पुष्टिस्तथा तुष्टिस्त्वं शान्तिः क्षान्तिरेव च ॥६०॥

खड्गिनी शूलिनी घोरा गदिनी चक्रिणी तथा ।
शङ्खिनी चापिनी बाणभुशुण्डीपरिघायुधा ॥६१॥

सौम्या सौम्यतराशेषसौम्येभ्यस्त्वतिसुन्दरी ।
परापराणां परमा त्वमेव परमेश्वरी ॥६२॥

यच्च किंचित्क्वचिद्वस्तु सदसद्वाखिलात्मिके ।
तस्य सर्वस्य या शक्तिः सा त्वं किं स्तूयसे तदा ॥६३॥

यया त्वया जगत्स्रष्टा जगत्पात्यत्ति यो जगत् ।
सोऽपि निद्रावशं नीतः कस्त्वां स्तोतुमिहेश्वरः ॥६४॥

विष्णुः शरीरग्रहणमहमीशान एव च ।
कारितास्ते यतोऽतस्त्वां कः स्तोतुं शक्तिमान् भवेत् ॥६५॥

सा त्वमित्थं प्रभावैः स्वैरुदारैर्देवि संस्तुता ।
मोहयैतो दुराधर्षावसुरौ मधुकैटभौ ॥६६॥

प्रबोधं च जगत्स्वामी नीयतामच्युतो लघु ।
बोधश्च क्रियतामस्य हन्तुमेतौ महासुरौ ॥६७॥

ऋषिरुवाच—

एवं स्तुता तदा देवी तामसी तत्र वेधसा ।
विष्णोः प्रबोधनार्थाय निहन्तुं मधुकैटभौ ॥६८॥

नेत्रास्यनासिकाबाहुहृदयेभ्यस्तथोरसः ।
निर्गम्य दर्शने तस्थौ ब्रह्मणोऽव्यक्तजन्मनः ॥६९॥

1. 60. You are Śrī, you are Īśvarī, you aro modesty, you are intelligence (*Buddhi*) whose sign is consciousness. You are bashfulness, nourishment and contentment as well as peace and forgiveness.

1. 61. Terrible is your form armed with sword, spear, club, discus, conch, bow, arrows, sling and mace.

1. 62. Oh, of pleasing form ! You are the most beautiful of all beauties. You are exceedingly good-looking. You are the highest of all the high and the low, you are the Supreme Goddess.

1. 63. Oh, you, the soul of everything ! whatever or wherever any thing exists the power of all that is yourself. How can I fully praise you ?

1. 64. By you even the creator of the world, the preserver of the world and the destroyer of the world, is put to sleep. Who is here capable of praising you adequately ?

1. 65. It is you who has made Vishṇu, myself and Śiva assume manifest forms. Hence who can have the power to praise you properly ?

1. 66. Oh, Goddess ! thus invoked cast into delusion the two Asuras, Madhu and Kaiṭabha, who are difficult to conquer by the effect of your superior powers.

1. 67. Let God Vishṇu, Lord of the world, be quickly awakened from sleep and may He have become conscious to slay these two powerful Asuras.

The Ṛishi said :—

1. 68-69. 'Thus extoled by Brahmā, the Goddess Tāmasī (Darkness) in order to awaken Vishṇu for the destruction of Madhu and Kaiṭabha came out from the eyes, mouth, nostrils, arms, heart and breast of Nārāyaṇa and appeared before Brahmā of inscrutible birth.

उत्तस्थौ च जगन्नाथस्तया मुक्तो जनार्दनः ।
एकार्णवेऽहिशयनात्ततः स ददृशे च तौ ॥७०॥

मधुकैटभौ दुरात्मानावतिवीर्यपराक्रमौ ।
क्रोधरक्तेक्षणावत्तुं ब्रह्माणं जनितोद्यमौ ॥७१॥

समुत्थाय ततस्ताभ्यां युयुधे भगवान् हरिः ।
पञ्चवर्षसहस्राणि बाहुप्रहरणो विभुः ॥७२॥

तावप्यतिबलोन्मत्तौ महामायाविमोहितौ ।
उक्तवन्तौ वरोऽस्मत्तो व्रियतामिति केशवम् ॥७३॥

श्रीभगवानुवाच—

भवेतामद्य मे तुष्टौ मम वध्यावुभावपि ।
किमन्येन वरेणात्र एतावद्धि वृतं मम ॥७४॥

ऋषिरुवाच—

वञ्चिताभ्यामिति तदा सर्वमापोमयं जगत् ।
विलोक्य ताभ्यां गदितो भगवान् कमलेक्षणः ॥७५॥

प्रीतौ स्वस् तव युद्धेन श्लाघ्यस्त्वन्मृत्युरावयोः ।
आवां जहि न यत्रोर्वी सलिलेन परिप्लुता ॥७६॥

तथेत्युक्त्वा भगवता शङ्खचक्रगदाभृता ।
कृत्वा चक्रेण वै च्छिन्ने जघने शिरसी तयोः ॥७७॥

एवमेषा समुत्पन्ना ब्रह्मणा संस्तुता स्वयम् ।
प्रभावमस्या देव्यास्तु भूयः शृणु वदामि ते ॥७८॥

इति श्री मार्कण्डेयपुराणे सावर्णिके मन्वन्तरे देवीमाहात्म्ये मधुकैटभवधो नाम प्रथमोऽध्यायः ॥ १ ॥

1. 70. Thus quitted by her, Vishṇu, Lord of creation, rose from his serpant-couch in the midst of the primeval ocean and he saw those two Asuras.

1. 71. Madhu and Kaitabha who were of evil mind but of great heroism and power, with eyes red in anger and endeavouring to slay Brahmā,

1. 72. Then Lord Hari got up and engaged himself in battle with the Asuras for five thousand years using his arms as weapons.

1. 73. They also intoxicated with their great power and deluded by Mahāmāyā said to Vishṇu, 'Ask a boon from us.'

Vishṇu said :—

1. 74. 'If you are pleased with me, you make yourself the object of being slain by me. What need is there of any other boon here ? My choice is indeed such.'

The Ṛishi said :—

1. 75. The two Asuras thus deluded and looking at the universe as one vast ocean spoke to the lotus-eyed God,

1. 76. 'We are pleased with the battle you have given us and from you death is dear to us, so you may slay us in a place where the earth be not covered by the flood.'

1. 77. The Lord who wields a conch, a wheel and a mace, saying, 'Be it so', took their heads on his loin and severed them with his Chakra.

1. 78. Thus invoked by Brahmā, Goddess Mahāmāyā Herself appeared. Now listen again to the Glory of the Goddess as I narrate it to you.

Thus ends the first chapter named the Death of Madhu and Kaiṭabha (मधुकैटभवध) of the Devī-Māhātmya in the Mārkaṇḍeya Purāṇa (=Ch. 81).

द्वितीयोऽध्यायः

ऋषिरुवाच—

देवासुरमभूद्युद्धं पूर्णमब्दशतं पुरा ।
महिषेऽसुराणामधिपे देवानां च पुरन्दरे ॥१॥

तत्रासुरैर्महावीर्यैर्देवसैन्यं पराजितम् ।
जित्वा च सकलान् देवानिन्द्रोऽभून्महिषासुरः ॥२॥

ततः पराजिता देवाः पद्मयोनिं प्रजापतिम् ।
पुरस्कृत्य गतास्तत्र यत्रेशगरुडध्वजौ ॥३॥

यथावृत्तं तयोस्तद्वन्महिषासुरचेष्टितम् ।
त्रिदशाः कथयामासुर्देवाभिभवविस्तरम् ॥४॥

सूर्येन्द्राग्न्यनिलेन्दूनां यमस्य वरुणस्य च ।
अन्येषां चाधिकारान् स स्वयमेवाधितिष्ठति ॥५॥

स्वर्गान्निराकृताः सर्वे तेन देवगणा भुवि ।
विचरन्ति यथा मर्त्या महिषेण दुरात्मना ॥६॥

एतद्वः कथितं सर्वममरारिविचेष्टितम् ।
शरणं वः प्रपन्नाः स्मो वधस्तस्य विचिन्त्यताम् ॥७॥

इत्थं निशम्य देवानां वचांसि मधुसूदनः ।
चकार कोपं शम्भुश्च भ्रुकुटीकुटिलाननौ ॥८॥

ततोऽतिकोपपूर्णस्य चक्रिणो वदनात्ततः ।
निश्चक्राम महत्तेजो ब्रह्मणः शङ्करस्य च ॥९॥

CHAPTER II

MADHYAMA CHARITA

The Ṛishi said :—

2. 1. In former times the battle between the Devas and Asuras raged for a full hundred years, when Indra was the king of the Gods and Mahisha of the Demons.

2. 2. There the divine army was defeated by the powerful Asuras. Having defeated all the gods Mahishāsura became Indra.

2. 3. Then the vanquished Devas making the lotus-born Prajāpati (Brahmā) their leader approached Śiva and Vishṇu.

2. 4. The gods described to them in detail all that had happened in the form of the defeat of the gods brought about by Mahishāsura.

2. 5. He himself had taken over the authority of Sūrya, Indra, Agni, Vāyu, Chandra, Yama and Varuṇa as well as other gods.

2. 6. The wicked Mahisha has turned out all the gods from heaven who are now stalking with their life like mortals.

2. 7. Thus have I related to you the deeds of the Asuras. We now seek protection from you. May you be pleased to think of a means to destroy him.

2. 8. Having thus heard the words of the Devas, Vishṇu and Śiva both became angry with frowning eye-brows on their faces.

2. 9. From the face of Vishṇu filled with intense indignation as well as from that of Brahmā and Śiva sprang forth fierce heat.

अन्येषां चैव देवानां शक्रादीनां शरीरतः ।
निर्गतं सुमहत्तेजस्तच्चैक्यं समगच्छत ॥१०॥

अतीव तेजसः कूटं ज्वलन्तमिव पर्वतम् ।
ददृशुस्ते सुरास्तत्र ज्वालाव्याप्तदिगन्तरम् ॥११॥

अतुलं तत्र तत्तेजः सर्वदेवशरीरजम् ।
एकस्थं तदभून्नारी व्याप्तलोकत्रयं त्विषा ॥१२॥

यदभूच्छाम्भवं तेजस्तेनाजायत तन्मुखम् ।
याम्येन चाभवन् केशा बाहवो विष्णुतेजसा ॥१३॥

सौम्येन स्तनयोर्युग्मं मध्यं चैन्द्रेण चाभवत् ।
वारुणेन च जङ्घोरू नितम्बस्तेजसा भुवः ॥१४॥

ब्रह्मणस्तेजसा पादौ तदङ्गुल्योऽर्कतेजसा ।
वसूनां च कराङ्गुल्यः कौबेरेण च नासिका ॥१५॥

तस्यास्तु दन्ताः सम्भूताः प्राजापत्येन तेजसा ।
नयनत्रितयं जज्ञे तथा पावकतेजसा ॥१६॥

भ्रुवौ च संध्ययोस्तेजः श्रवणावनिलस्य च ।
अन्येषां चैव देवानां सम्भवस्तेजसां शिवा ॥१७॥

ततः समस्तदेवानां तेजोराशिसमुद्भवाम् ।
तां विलोक्य मुदं प्रापुरमरा महिषार्दिताः ॥१८॥

ततो देवा ददुस्तस्यै स्वानि स्वान्यायुधानि च ।
शूलं शूलाद्विनिष्कृष्य ददौ तस्यै पिनाकधृक् ॥१९॥

चक्रं च दत्तवान् कृष्णः समुत्पाद्य स्वचक्रतः ।
शङ्खं च वरुणः शक्तिं ददौ तस्यै हुताशनः ॥२०॥

मारुतो दत्तवांश्चापं बाणपूर्णे तथेषुधी ।
वज्रमिन्द्रः समुत्पाद्य कुलिशादमराधिपः ॥२१॥

2. 10. From the bodies of other Devas also headed by Indra issued forth a resplendent lustre. All this light became unified into one.

2. 11. The Devas saw in front of them a Pile of Light blazing like a mountain whose flames filled the whole space.

2. 12. Then that matchless light born from the bodies of all gods gathered into a single corpus and turned into a Woman enveloping the three worlds by her lustre.

2. 13. Her face was produced from the light of Śiva ; her hair from that of Yama ; her arms from the lustre of Vishṇu ;

2. 14. Her breasts from that of the Moon ; her bust from that of Indra ; her thighs and legs from that of Varuṇa ; her hips from the lustre of the earth ;

2. 15. Her feet from that of Brahmā ; her fingers of the feet from the lustre of Sūrya ; her fingers of the hand from that of the Vasus ; her nose from that of Kubera ;

2. 16. Her teeth were formed from the lustre of Prajāpati ; her triple eyes were produced from the light of Agni ;

2. 17. Her eye-brows were the twin twilight and her ears were formed from the lustre of Vāyu. The light of the other gods became the Goddess Śivā.

2. 18. Then the Devas oppressed by Mahishāsura lookng at the form of the Devī produced by the assembled lustre of all the gods became gladdened.

2. 19. Then the gods gave to her, each his own weapon. The weilder of *pināka*, Śiva, drawing forth a trident from his own trident gave to her.

2. 20. Vishṇu bringing forth a *Chakra* from his own discus gave to her. Varuṇa gave a conch and Agni a *śakti*.

2. 21. Vāyu gave a bow and two quivers full of arrows. Indra, king of the gods, tore off a Vajra from his own Vajra and gave it to her.

ददौ तस्यै सहस्राक्षो घण्टामैरावताद् गजात् ।
कालदण्डाद्यमो दण्डं पाशं चाम्बुपतिर्ददौ ॥२२॥

प्रजापतिश्चाक्षमालां ददौ ब्रह्मा कमण्डलुम् ।
समस्तरोमकूपेषु निजरश्मीन् दिवाकरः ॥२३॥

कालश्च दत्तवान् खड्गं तस्याश्चर्म च निर्मलम् ।
क्षीरोदश्चामलं हारमजरे च तथाम्बरे ॥२४॥

चूडामणिं तथा दिव्यं कुण्डले कटकानि च ।
अर्धचन्द्रं तथा शुभ्रं केयूरान् सर्वबाहुषु ॥२५॥

नूपुरौ विमलौ तद्वद् ग्रैवेयकमनुत्तमम् ।
अङ्गुलीयकरत्नानि समस्तास्वङ्गुलीषु च ॥२६॥

विश्वकर्मा ददौ तस्यै परशुं चातिनिर्मलम् ।
अस्त्राण्यनेकरूपाणि तथाभेद्यं च दंशनम् ॥२७॥

अम्लानपङ्कजां मालां शिरस्युरसि चापराम् ।
अददज्जलधिस्तस्यै पङ्कजं चातिशोभनम् ॥२८॥

हिमवान् वाहनं सिंहं रत्नानि विविधानि च ।
ददावशून्यं सुरया पानपात्रं धनाधिपः ॥२९॥

शेषश्च सर्वनागेशो महामणिविभूषितम् ।
नागहारं ददौ तस्यै धत्ते यः पृथिवीमिमाम् ॥३०॥

अन्यैरपि सुरैर्देवी भूषणैरायुधैस्तथा ।
सम्मानिता ननादोच्चैः साट्टहासं मुहुर्मुहुः ॥३१॥

तस्या नादेन घोरेण कृत्स्नमापूरितं नभः ।
अमायतातिमहता प्रतिशब्दो महानभूत् ॥३२॥

चुक्षुभुः सकला लोकाः समुद्राश्च चकम्पिरे ।
चचाल वसुधा चेलुः सकलाश्च महीधराः ॥३३॥

जयेति देवाश्च मुदा तामूचुः सिंहवाहिनीम् ।
तुष्टुवुर्मुनयश्चैनां भक्तिनम्रात्ममूर्तयः ॥३४॥

2. 22. The god with a thousand eyes also gave to her the bell of his elephant Airāvata. Yama gave a rod from his own death-dealing rod (*Kāla-daṇḍa*) and Varuṇa gave his noose.

2. 23. Prajāpati Brahmā gave a garland of beads and Brahmā a water-pot. Sūrya bestowed his rays to enter all the pores of her skin.

2. 24-26. Kāla (Time) gave to her a shining sword and a shield. The Milky ocean gave a lustrous necklace, a pair of undecaying garments, a heavenly crest-jewel, ear-rings, bracelets, a brilliant *ardha-chandra* necklace, armlets on all arms, a pair of shining anklets, a matchless torque and excellent rings on all the fingers.

2. 27. Viśvakarmā gave her a very brilliant *paraśu* (axe), weapons of various forms and also an armour which could not be pierced.

2. 28. The Ocean gave her a garland of unfading lotuses for her head, another for her breast as well as a beautiful lotus (*Nīla-kamala*) for her hand.

2. 29. Himālaya gave her a lion as vehicle and also various jewels. The lord of wealth, Kubera, gave her a drinking cup full of wine.

2, 30-31. Śesha, the lord of all Serpents who supports the earth, gave to her a Nāga-hāra (=Sesha-hāra) to be decked with best jewels. The Goddess was thus honoured by the other Devas also presenting ornaments and weapons. She then made a boistrous laugh over and over again,

2. 32. By her terrific roar unending and exceedingly great, the whole space was filled, and there rose a mighty echo.

2. 33-34. All worlds shook, the oceans trembled, the earth quaked and all the mountains were agitated. The gladdened Devas spoke to her seated on a lion, 'May victory be yours.' The Ṛishis with their bodies bent in devotion also praised her.

दृष्ट्वा समस्तं संक्षुब्धं त्रैलोक्यममरारयः ।
संनद्धाखिलसैन्यास्ते समुत्तस्थुरुदायुधाः ॥३५॥

आः किमेतदिति क्रोधादाभाष्य महिषासुरः ।
अभ्यधावत तं शब्दमशेषैरसुरैर्वृतः ॥३६॥

स ददर्श ततो देवीं व्याप्तलोकत्रयत्विषाम् ।
पादाक्रान्त्या नतभुवं किरीटोल्लिखिताम्बराम् ॥३७॥

क्षोभिताशेषपातालां धनुर्ज्यानिःस्वनेन ताम् ।
दिशो भुजसहस्रेण समन्ताद् व्याप्य संस्थिताम् ॥३८॥

ततः प्रववृते युद्धं तया देव्या सुरद्विषाम् ।
शस्त्रास्त्रैर्बहुधा मुक्तैरादीपितदिगन्तरम् ॥३९॥

महिषासुरसेनानीश्चिक्षुराख्यो महासुरः ।
युयुधे चामरश्चान्यैश्चतुरङ्गबलान्वितः ॥४०॥

रथानामयुतैः षड्भिरुदग्राख्यो महासुरः ।
अयुध्यतायुतानां च सहस्रेण महाहनुः ॥४१॥

पञ्चाशद्भिश्च नियुतैरसिलोमा महासुरः ।
अयुतानां शतैः षड्भिर्बाष्कलो युयुधे रणे ॥४२॥

गजवाजिसहस्रौघैरनेकैः परिवारितः ।
वृतो रथानां कोट्या च युद्धे तस्मिन्नयुध्यत ॥४३॥

बिडालाख्योऽयुतानां च पञ्चाशद्भिरथायुतैः ।
युयुधे संयुगे तत्र रथानां परिवारितः ॥४४॥

वृतः कालो रथानां च रणे पंचाशतायुतैः ।
अन्ये च तत्रायुतशो रथनागहयैर्वृताः ।
युयुधुः संयुगे देव्या सह तत्र महासुराः ॥४५॥

कोटिकोटिसहस्रैस्तु रथानां दन्तिनां तथा ।
हयानां च वृतो युद्धे तत्राभून्महिषासुरः ॥४६॥

2. 35. The enemies of the Asuras seeing all the three worlds, thus thrown in consternation prepared all their forces and stood together with weapons uplifted.

2. 36. The demon Mahishāsura surrounded by all the Asuras explained in anger, 'Ah ! what is this' and rushed towards that roaring sound,

2. 37-38. Then he saw the Devī filling the three worlds with her splendour, bending low the earth with the force of her strides, scratching the sky with her pointed diadem, shaking the nether worlds with the twang of her bow-string and standing there filling the ten directions of space with her thousand arms.

2. 39. Then ensued between the Devī and the Asuras a battle by the free use of weapons and missiles which made the quarters set on fire.

2. 40. Then the General Pissimo of Mahishāsura, Chikshura by name, a great Asura, gave battle and also Chāmara joined by his four-fold army and others.

2. 41. Udagra, a great Asura, with sixty thousand chariots and Mahāhanu with a crore of chariots gave battle.

2. 42. The great Asura Asiloma with a crore and a half, and Bāshkala with sixty lacs of forces fought that battle.

2. 43. Parivārita with many thousands of elephants and horses, and surrounded by a crore of chariots fought in that battle.

2. 44-45. A great Daitya named Viḍāla fought in that battle surrounded with five hundred crores of chariots, as also Kāla surrounded by thousands of chariots and many other great Asuras in thousands surrounded by chariots, elephants and horses fought in that battle against the Devī.

2. 46. Mahishāsura was surrounded in that battle by many thousand crores of crores of chariots, elephants and horses.

तोमरैर्भिन्दिपालैश्च शक्तिभिर्मुसलैस्तथा ।
युयुधुः संयुगे देव्या खड्गैः परशुपट्टिशैः ॥४७॥

केचिच्च चिक्षिपुः शक्तीः केचित्पाशांस्तथापरे ।
देवीं खड्गप्रहारैस्तु ते तां हन्तुं प्रचक्रमुः ॥४८॥

सापि देवी ततस्तानि शस्त्राण्यस्त्राणि चण्डिका ।
लीलयैव प्रचिच्छेद निजशस्त्रास्त्रवर्षिणी ॥४९॥

अनायस्तानना देवी स्तूयमाना सुरर्षिभिः ।
मुमोचासुरदेहेषु शस्त्राण्यस्त्राणि चेश्वरी ॥५०॥

सोऽपि क्रुद्धो धुतसटो देव्या वाहनकेशरी ।
चचारासुरसैन्येषु वनेष्विव हुताशनः ॥५१॥

निःश्वासान् मुमुचे यांश्च युध्यमाना रणेऽम्बिका ।
त एव सद्यः सम्भूता गणाः शतसहस्रशः ॥५२॥

युयुधुस्ते परशुभिर्भिन्दिपालासिपट्टिशैः ।
नाशयन्तोऽसुरगणान् देवीशक्त्युपबृंहिताः ॥५३॥

अवादयन्त पटहान् गणाः शङ्खांस्तथापरे ।
मृदङ्गांश्च तथैवान्ये तस्मिन् युद्धमहोत्सवे ॥५४॥

ततो देवी त्रिशूलेन गदया शक्तिवृष्टिभिः ।
खड्गादिभिश्च शतशो निजघान महासुरान् ॥५५॥

पातयामास चैवान्यान् घण्टास्वनविमोहितान् ।
असुरान् भुवि पाशेन बद्ध्वा चान्यानकर्षयत् ॥५६॥

केचिद् द्विधा कृतास्तीक्ष्णैः खड्गपातैस्तथापरे ।
विपोथिता निपातेन गदया भुवि शेरते ॥५७॥

वेमुश्च केचिद्रुधिरं मुसलेन भृशं हताः ।
केचिन्निपतिता भूमौ भिन्नाः शूलेन वक्षसि ॥५८॥

2. 47. The Asuras fought in the battle against the Devī with weapons like *Tomara*, *bhindipāla*, *Śakti* and *musala*, swords, axes and *paṭṭiśa*,

2. 48. Some hurled *śaktis* and others *pāśu*. They began to strike the Devī with blows from their swords.

2. 49. The Goddess Chaṇḍikā on her part rained weapons, missiles, and, as in sport, cut into piece the weapons and missiles of the Asuras.

2. 50-51 Without strain on her face and being praised by the gods and the Ṛishis the Goddess whirled her arms and missiles on the bodies of the Asuras. That lion, the vehicle of the Goddess, furious and shaking his manes stalked among the Asura forces like fire in a forest.

2. 52. The hot breaths which the Goddess heaved while fighting in battle alone were converted into her hosts by hundred thousands.

2. 53. They fought with axes, slings (*bhindipāla*), swords and *paṭṭiśa* and invigorated by the power of the Goddess began to slay Asuras hordes.

2. 54. Those Gaṇas of the Devī sounded in that battle festival their drums, some blew conches and others the tabourine.

2. 55. Then the Goddess killed hundreds of great asuras with her frightening showers of spears, swords and the like.

2. 56. She threw down others who were stupefied with the noise of her bell ; and binding others with her noose she dragged them on the ground.

2. 57. Some were spilt into two by the sharp blows of her sword and others snatched by the striking of her mace fell prostrate on the ground.

2. 58. Others severally hammered by her club vomitted blood ; still others pierced by her in their breast fell down on the ground.

निरन्तराः शरौघेण कृताः केचिद्रणाजिरे ।
श्येनानुकारिणः प्राणान् मुमुचुस्त्रिदशार्दनाः ॥५९॥

केषांचिद् बाहवश्छिन्नाश्छिन्नग्रीवास्तथापरे ।
शिरांसि पेतुरन्येषामन्ये मध्ये विदारिताः ॥६०॥

विच्छिन्नजङ्घास्त्वपरे पेतुरुर्व्यां महासुराः ।
एकबाह्वक्षिचरणाः केचिद्देव्या द्विधा कृताः ॥६१॥

छिन्नेऽपि चान्ये शिरसि पतिताः पुनरुत्थिताः ।
कबन्धा युयुधुर्देव्या गृहीतपरमायुधाः ।
ननृतुश्चापरे तत्र युद्धे तूर्यलयाश्रिताः ॥६२॥

कबन्धाश्छिन्नशिरसः खड्गशक्त्यृष्टिपाणयः ।
तिष्ठ तिष्ठेति भाषन्तो देवीमन्ये महासुराः ॥६३॥

पातितैै रथनागाश्वैरसुरैश्च वसुन्धरा ।
अगम्या साभवत्तत्र यत्राभूत्स महारणः ॥६४॥

शोणितौघा महानद्यः सद्यस्तत्र प्रसुस्रुवुः ।
मध्ये चासुरसैन्यस्य वारणासुरवाजिनाम् ॥६५॥

क्षणेन तन्महासैन्यमसुराणां तथाम्बिका ।
निन्ये क्षयं यथा वह्निस्तृणदारुमहाचयम् ॥६६॥

स च सिंहो महानादमुत्सृजन्धुतकेशरः ।
शरीरेभ्योऽमरारीणामसूनिव विचिन्वति ॥६७॥

देव्या गणैश्च तैस्तत्र कृतं युद्धं महासुरैः ।
तथैषां तुतुषुर्देवाः पुष्पवृष्टिमुचो दिवि ॥६८॥

इति श्रीमार्कण्डेयपुराणे सावर्णिके मन्वन्तरे देवीमाहात्म्ये महिषासुरसैन्यवधो नाम द्वितीयोऽध्यायः ॥ २ ॥

———

2. 59. Some other enemies of the Devas pierced by ceaseless showers of her arrows and thus appearing like porcupines gave up their lives on that field of battle.

2. 60. Some had their arms cut off and some their necks severed. The heads of some fell down and others were torn in the middle of their body.

2. 61. Some great Asuras fell on the ground with their legs cut off. Some rendered one-armed, one-eyed, and one-legged were further spilt into two parts by the Goddess.

2. 62-63 Others though their heads were cut off, having fallen stood up again and taking hold of excellent weapons their trunks fought with the Devī. In that battle others with their heads lopped off, holding in their hand swords, spears and lances began to dance stirred by the rhythm of the musical instruments and other great Asuras cried, 'Stop' 'Stop' to the Devī.

2. 64. That part of the ground where that great battle was fought became impassable with the Asuras' chariots, elephants and horses that had been scattered.

2. 65. The tidal blood from the bodies of the elephants, demons and horses of that Asura army gushed forth like mighty rivers in that field of battle.

2. 66-67 The Goddess Ambikā destroyed that vast army of the demons in a moment ; as does the forest fire huge heaps of grass and wood. That lion of her shaking his manes with a thunderous roar, prowled there as if searching for the *prāṇas* from the bodies of the Asuras.

2. 68. The host of the Goddess fought in that battle field against the Asuras in such a manner that the gods in heaven showering flowers praised them.

Thus ends the second chapter called 'Slaughter of the Armies of Mahishāsura' of Devī-Māhātmya in Mārkaṇḍeya Purāṇa (=chapter 82).

तृतीयोऽध्यायः

ऋषिरुवाच—

निहन्यमानं तत्सैन्यमवलोक्य महासुरः ।
सेनानीश्चिक्षुरः कोपाद्ययौ योद्धुमथाम्बिकाम् ॥१॥

स देवीं शरवर्षेण ववर्ष समरेऽसुरः ।
यथा मेरुगिरेः शृङ्गं तोयवर्षेण तोयदः ॥२॥

तस्यच्छित्त्वा ततो देवी लीलयैव शरोत्करान् ।
जघान तुरगान् बाणैर्यन्तारं चैव वाजिनाम् ॥३॥

चिच्छेद च धनुः सद्यो ध्वजं चातिसमुच्छ्रितम् ।
विव्याध चैव गात्रेषु छिन्नधन्वानमाशुगैः ॥४॥

स छिन्नधन्वा विरथो हताश्वो हतसारथिः ।
अभ्यधावत तां देवीं खड्गचर्मधरोऽसुरः ॥५॥

सिंहमाहत्य खड्गेन तीक्ष्णधारेण मूर्धनि ।
आजघान भुजे सव्ये देवीमप्यतिवेगवान् ॥६॥

तस्याः खड्गो भुजं प्राप्य पफाल नृपनन्दन ।
ततो जग्राह शूलं स कोपादरुणलोचनः ॥७॥

चिक्षेप च ततस्तस्यां भद्रकाल्यां महासुरः ।
जाज्वल्यमानं तेजोभी रविबिम्बमिवाम्बरात् ॥८॥

दृष्ट्वा तदापतच्छूलं सा चिच्छेद शरोत्करैः ।
तच्छित्त्वा शरवर्षेण तं जघान महासुरं ॥९॥

CHAPTER III

The Ṛishi said :—

3. 1. Then the great Asura seeing his army thus annihilated, the General Chikshura in anger went out to give battle to the Goddess.

3. 2. That Asura showered a rain of arrows against the Goddess in battle like a cloud drenching the peak of mount Meru with its torrents.

3. 3. The Goddess sportivily cut to pieces the jungle of his arrows and with her own shaft slew his horses and the driver of those horses also.

3. 4. She immediately cut off his bow and the very high banner and pierced him, whose bow had already been cut into pieces with her sharp arrows.

3. 5. That Asura with his bow cut into pieces, bereft off his chariot, with his horses killed and his charioteer slain rushed against the Goddess holding only a sword and shield in his hand.

3. 6. With great impact he inflicted a blow of his sharp sword on the head of the lion and against the left hand of the Goddess.

3. 7. O King! the sword striking against the arms of the Goddess broke into pieces. Then with red eyes he caught hold of a spear in great anger.

3. 8. The great Asura then hurled it against Bhadrakālī—the spear burning with rays like the Solar orb in the sky.

3. 9. Seeing the trident coming against Her the Goddess also threw Her trident. The great Asura and his trident—both were splintered into a hundred pieces by the trident of the Goddess.

हते तस्मिन्महावीर्ये महिषस्य चमूपतौ ।
आजगाम गजारूढश्चामरस्त्रिदशार्दनः ॥१०॥

सोऽपि शक्ति मुमोचाथ देव्यास्तामम्बिका द्रुतम् ।
हुंकाराभिहतां भूमौ पातयामास निष्प्रभाम् ॥११॥

भग्नां शक्ति निपतितां दृष्ट्वा क्रोधसमन्वितः ।
चिक्षेप चामरः शूलं बाणैस्तदपि साच्छिनत् ॥१२॥

ततः सिंहः समुत्पत्य गजकुम्भान्तरे स्थितः ।
बाहुयुद्धेन युयुधे तेनोच्चैस्त्रिदशारिणा ॥१३॥

युद्ध्यमानौ ततस्तौ तु तस्मान्नागान्महीं गतौ ।
युयुधातेऽतिसंरब्धौ प्रहारैरतिदारुणैः ॥१४॥

ततो वेगात् खमुत्पत्य निपत्य च मृगारिणा ।
करप्रहारेण शिरश्चामरस्य पृथक्कृतम् ॥१५॥

उदग्रश्च रणे देव्या शिलावृक्षादिभिर्हतः ।
दन्तमुष्टितलैश्चैव करालश्च निपातितः ॥१६॥

देवी क्रुद्धा गदापातैश्चूर्णयामास चोद्धतम् ।
बाष्कलं भिन्दिपालेन बाणैस्ताम्रं तथान्धकम् ॥१७॥

उग्रास्यमुग्रवीर्यं च तथैव च महाहनुम् ।
त्रिनेत्रा च त्रिशूलेन जघान परमेश्वरी ॥१८॥

बिडालस्यासिना कायात्पातयामास वै शिरः ।
दुर्धरं दुर्मुखं चोभौ शरैर्निन्ये यमक्षयम् ॥१९॥

एवं संक्षीयमाणे तु स्वसैन्ये महिषासुरः ।
माहिषेण स्वरूपेण त्रासयामास तान् गणान् ॥२०॥

3. 10. When that powerful General of Mahisha was slain, Chāmara, oppressor of the Devas, rode forth on an elephant to meet the Goddess.

3. 11. He also threw his spear at the Devī. Ambikā quickly neutralised it with her roar (*huṅkāra*) and making it bereft of its lustre let it fall to the ground.

3. 12. Seeing his spear broken and fallen Chāmara flew into a rage and flung a trident, but the Goddess split that also with her arrows.

3. 13. Then the lion leaping up and seating himself between the temples of the elephant engaged the demon in a close hand to hand fight.

3. 14. Then those two thus locked against each other fell down from the elephant on the earth and fought in great anger, dealing terrible blows at each other.

3. 15. Then the lion springing up swiftly to the sky and descending detached Chāmara's head with a blow from his paw.

3. 16. Udagra was also killed in battle by the Goddess with stones, trees and the like. Karāla also was stricken down by her teeth, fists and slaps.

3. 17. Thus enraged the Devī pulverised Uddhata with a blow of her club, and killed Bāshkala with her *bhindipāla* and destroyed Tāmra and Andhaka with her arrows.

3. 18. Then the three-eyed supreme Goddess Parameśwarī killed Ugrāsya, Ugravīrya and Mahāhanu with her trident.

3. 19. With her sword She severed the head of Biḍāla from his body, and with her arrow She despatched both Durdhara and Durmukha to the abode of death.

3. 20. As his army was thus being destroyed, Mahishāsura assuming his buffalo form terrified the Gaṇas of the Goddess.

कांश्चित्तुण्डप्रहारेण खुरक्षेपैस्तथापरान् ।
लाङ्गूलताडितांश्चान्यान्शृङ्गाभ्यां च विदारितान् ॥२१॥

वेगेन कांश्चिदपरान्नादेन भ्रमणेन च ।
निःश्वासपवनेनान्यान् पातयामास भूतले ॥२२॥

निपात्य प्रमथानीकमभ्यधावन्महासुरः ।
सिंहं हन्तुं महादेव्याः कोपं चक्रे ततोऽम्बिका ॥२३॥

सोऽपि कोपान्महावीर्यः खुरक्षुण्णमहीतलः ।
शृङ्गाभ्यां पर्वतानुच्चांश्चिक्षेप च ननाद च ॥२४॥

वेगभ्रमणविक्षुण्णा मही तस्य व्यशीर्यत ।
लाङ्गूलेनाहतश्चाब्धिः प्लावयामास सर्वतः ॥२५॥

धुतशृङ्गविभिन्नाश्च खण्डं खण्डं ययुर्घनाः ।
श्वासानिलाहताः शोर्णा निपेतुर्नभसोऽचलाः ॥२६॥

इति क्रोधसमाध्मातमापतन्तं महासुरम् ।
दृष्ट्वा सा चण्डिका कोपं तद्वधाय तदाकरोत् ॥२७॥

सा क्षिप्त्वा तस्य वै पाशं तं बबन्ध महासुरम् ।
तत्याज माहिषं रूपं सोऽपि बद्धो महामृधे ॥२८॥

ततः सिंहोऽभवत्सद्यो यावत्तस्याम्बिका शिरः ।
छिनत्ति तावत्पुरुषः खड्गपाणिरदृश्यत ॥२९॥

तत एवाशु पुरुषं देवी चिच्छेद सायकैः ।
तं खड्गचर्मणा सार्द्धं ततः सोऽभून्महागजः ॥३०॥

करेण च महासिंहं तं चकर्ष जगर्ज च ।
कर्षतस्तु करं देवी खड्गेन निरकृन्तत ॥३१॥

3. 21. He did short work of some by a blow of his muzzle, some by kicks of his hooves, some by the lashes of his tail and others by lacerating with his horn.

3. 22. Some he threw down on the ground knocking by his force, some by his bellowing, some by the wheeling movements, and others by the blasts of his breath.

3. 23. Then that Asura having thus wrecked the Gaṇa host rushed to slay the lion of the Mahādevī. This made the Ambikā fierce with rage.

3. 24. The valourous Asura also pounded the surface of the earth with his hooves in rage, and tossing up the high mountain with his two horns, delivered a mighty roar.

3. 25. Crushed by his swift wheeling movement the earth disintegrated, and, lashed by his tail, the sea overflowed alround.

3. 26. Pierced by his swaying horns the clouds were torn into bits, and hurled by the blast of his breath the mountains fell down from the sky in hundreds.

3. 27. Thus seeing the Great Asura swollen with rage and coming towards her, Goddess Chaṇḍikā displayed her wrath in order to slay him.

3. 28. She threw her noose over him and bound the Great Asura. Thus caught in battle he gave up his buffalo form.

3. 29. Then suddenly he became a lion. While the Goddess cut off the head of his lion-form, he appeared in human form with a sword in hand.

3. 30. Immediately the Goddess cut him to pieces with her arrows, sword and shield. Then he became a mighty elephant.

3. 31. That elephant tugged at the great lion of the Goddess with his trunk and trumpeted loudly but as he was dragging, the Goddess cut off his trunk with her sword.

ततो महासुरो भूयो माहिषं वपुरास्थितः ।
तथैव क्षोभयामास त्रैलोक्यं सचराचरम् ॥३२॥

ततः क्रुद्धा जगन्माता चण्डिका पानमुत्तमम् ।
पपौ पुनः पुनश्चैव जहासारुणलोचना ॥३३॥

ननर्द चासुरः सोऽपि बलवीर्यमदोद्धतः ।
विषाणाभ्यां च चिक्षेप चण्डिकां प्रति भूधरान् ॥३४॥

सा च तान् प्रहितांस्तेन चूर्णयन्ती शरोत्करैः ।
उवाच तं मदोद्धूतमुखरागाकुलाक्षरम् ॥३५॥

देव्युवाच—

गर्ज गर्ज क्षणं मूढ मधु यावत्पिबाम्यहम् ।
मया त्वयि हतेऽत्रैव गर्जिष्यन्त्याशु देवताः ॥३६॥

ऋषिरुवाच—

एवमुक्त्वा समुत्पत्य साऽऽरूढा तं महासुरम् ।
पादेनाक्रम्य कण्ठे च शूलेनैनमताडयत् ॥३७॥

ततः सोऽपि पदाऽऽक्रान्तस्तया निजमुखात्ततः ।
अर्धनिष्क्रान्त एवासीद् देव्या वीर्येण संवृतः ॥३८॥

अर्धनिष्क्रान्त एवासौ युध्यमानो महासुरः ।
तया महासिना देव्या शिरश्छित्त्वा निपातितः ॥३९॥

ततो हाहाकृतं सर्वं दैत्यसैन्यं ननाश तत् ।
प्रहर्षं च परं जग्मुः सकला देवतागणाः ॥४०॥

तुष्टुवुस्तां सुरा देवीं सह दिव्यैर्महर्षिभिः ।
जगुर्गन्धर्वपतयो ननृतुश्चाप्सरोगणाः ॥४१॥

इति श्रीमार्कण्डेयपुराणे सावर्णिके मन्वन्तरे देवीमाहात्म्ये महिषासुरवधो नाम तृतीयोऽध्यायः ॥ ३ ॥

Goddess slaying Mahisha
From a Palm-leaf Nepalese Manuscript, 13th century.

3. 32. Then the Great Asura resumed his buffalo form and shook the three worlds, both animate and inanimate.

3. 33. Then the world-mother enraged as Chaṇḍikā quashed quaffed again and again the best of drinks and laughed boistrously with reddened eyes.

3. 34. That Asura also intoxicated with his strength and valour roared mightily, and hurled mountains with his horns against the Goddess.

3. 35. She pulverised those boulders hurled at her with a shower of arrows, and spoke to him with a mouth flushed red with drink and with feverish tones.

The Goddess said :—

3. 36. 'Roar, roar, O fool! for a moment while I quaff the wine. When you are slain by me on this very spot the Gods will soon be in acclamation.'

The Ṛishi said :—

3. 37. 'Having thus exclaimed she jumped and landed herself on the Great Asura and pressing her foot on his throat struck him with a spear.'

3. 38. Thereupon trempled under her foot, the Asura half-issued forth from his buffalo mouth in his real human form, was completely overcome by the valour of the Goddess.

3. 39. The Great Asura in his half-revealed form continued to fight until the Goddess cut of his head with her great sword and laid him low.

3. 40. Then the whole army of the Daityas crying sorrowfully perished ; and all the hosts of the Angels were put to great exultation.

3. 41. With the Great heavenly Ṛishis the Gods praised the Devī. The Gandharva-chiefs sang and the Apsaras danced.

Thus ends the Third Chapter named the 'Slaying of Mahishāsura (महिषासुर वध), of Devī-Māhātamya in the Mārkaṇḍeya Purāṇa' (=Chapter 83).

चतुर्थोऽध्यायः

ऋषिरुवाच—

शक्रादयः सुरगणा निहतेऽतिवीर्ये
तस्मिन्दुरात्मनि सुरारिबले च देव्या ।
तां तुष्टुवुः प्रणतिनम्रशिरोधरांसा
वाग्भिः प्रहर्षपुलकोद्गमचारुदेहाः ॥१॥

देव्या यया ततमिदं जगदात्मशक्त्या
निश्शेषदेवगणशक्तिसमूहमूर्त्या ।
तामम्बिकामखिलदेवमहर्षिपूज्यां
भक्त्या नताः स्म विदधातु शुभानि सा नः ॥२॥

यस्याः प्रभावमतुलं भगवाननन्तो
ब्रह्मा हरश्च न हि वक्तुमलं बलं च ।
सा चण्डिकाखिलजगत्परिपालनाय
नाशाय चाशुभभयस्य मतिं करोतु ॥३॥

या श्रीः स्वयं सुकृतिनां भवनेष्वलक्ष्मीः
पापात्मनां कृतधियां हृदयेषु बुद्धिः ।
श्रद्धा सतां कुलजनप्रभवस्य लज्जा
तां त्वां नताः स्म परिपालय देवि विश्वम् ॥४॥

किं वर्णयाम तव रूपमचिन्त्यमेतत्
किं चातिवीर्यमसुरक्षयकारि भूरि ।
किं चाहवेषु चरितानि तवाद्भुतानि
सर्वेषु देव्यसुरदेवगणादिकेषु ॥५॥

CHAPTER IV

The Ṛishi said :—

4. 1. 'When that most valorous but evil natured Asura together with the demon army was vanquished by the Goddess, Indra and the hosts of other gods began to praise Her with their words, bending in humility their necks, and shoulders, while their bodies looked beautiful by the hair horripilated with ecstasy.'

4. 2. 'The Goddess, who stretched out this world by her power, whose body comprises the entire powers of all the hosts of gods,

Her, Ambikā, worthy of worship by all gods and great Ṛishis,

We bow before in faith ; may She ordain blessings for us !

4. 3. May She, whose peerless majesty and power Ananta Adorable, Brahmā and Hara cannot in sooth declare,
May She, Chaṇḍikā, to protect the entire world
And to destroy the fear of evil turn her mind.

4. 4. Her, who is Good-Fortune herself in the dwellings of men of good deeds, Ill-Fortune

In those of men of sinful souls ; who is Intelligence in the hearts of the prudent,

Who is Faith in those of the good, and Modesty in that of the high-born men ;

Her, even thee, we bow before ; protect the universe, O Goddess !

Can we describe this thy thought-transcending form ?

4. 5. Or thy abundant surpassing valour that destroyed the Asuras ?

Or thy surpassing feats which were displayed in battles Among all the hosts of Asuras, gods and others, O Goddess ?

हेतुः समस्तजगतां त्रिगुणापि दोषै-
र्न ज्ञायसे हरिहरादिभिरप्यपारा ।
सर्वाश्रयाखिलमिदं जगदंशभूत-
मव्याकृता हि परमा प्रकृतिस्त्वमाद्या ॥६॥

यस्याः समस्तसुरता समुदीरणेन
तृप्तिं प्रयाति सकलेषु मखेषु देवि ।
स्वाहासि वै पितृगणस्य च तृप्तिहेतु-
रुच्चार्यसे त्वमत एव जनैः स्वधा च ॥७॥

या मुक्तिहेतुरविचिन्त्यमहाव्रता-
दभ्यर्च्यसे सुनियतेन्द्रियतत्त्वसारैः ।
मोक्षार्थिभिर्मुनिभिरस्तसमस्तदोषै-
र्विद्यासि सा भगवती परमा हि देवि ॥८॥

शब्दात्मिका सुविमलर्ग्यजुषां निधान-
मुद्गीथरम्यपदपाठवतां च साम्नाम् ।
देवी त्रयी भगवती भवभावनाय
वार्त्ता च सर्वजगतां परमार्तिहन्त्री ॥९॥

मेधासि देवि विदिताखिलशास्त्रसारा
दुर्गासि दुर्गभवसागरनौरसङ्गा ।
श्रीः कैटभारिहृदयैककृताधिवासा
गौरी त्वमेव शशिमौलिकृतप्रतिष्ठा ॥१०॥

4. 6. Thou art the cause of all the worlds ; Thou characterized by three qualities, by faults
Thou art not known ; Even by Hari, Hara and the other gods thou art incomprehensible.
Thou art the resort of all ; thou art the entire world which is composed of parts.
Thou verily art sublime original Nature untransformed.

4. 7. Thou, whose complete divinity by means of utterance
Finds satisfaction in all sacrifices, O Goddess,
Art verily Svāhā, and givest satisfaction to the Pitṛi-hosts.
Hence thou art in truth declared by men to be Svadhā also.

4. 8. Thou art she who effects final emancipation, and performs great thought-transcending penances.
Thou studiest with thy organs, which are the essence of strength, well-restrained.
With *munis*, who seek final emancipation and who have shed all their faults.
Thou art the Knowledge, adorable sublime in sooth, O Goddess !

4. 9. Sound is thy soul, thou art the repository of the most spotless Ṛik and Yajus hymns.
And of the Sāmans, which have the charming-worded texts of the Udgītha.
Thou as Goddess art the triple Veda, the adorable, and for the existence and production.
Of all the worlds art active; thou art the supreme destroyer of their pains.

4. 10. Thou art Mental Vigour, O Goddess ! Thou hast comprehended the essence of all the Scriptures.
Thou art Durgā; the boat to cross the difficult ocean of Existence ; devoid of attachments.
Thou art Śrī, who has planted her dominion alone in the heart of Kaiṭabha's foe.
Thou indeed art Gaurī, who has fixed her dwelling in the moon-crested god.

ईषत्सहाससममलं परिपूर्णचन्द्र-
बिम्बानुकारि कनकोत्तमकान्तिकान्तम् ।
अत्यद्भुतं प्रहृतमात्तरुषा तथापि
वक्त्रं विलोक्य सहसा महिषासुरेण ॥११॥

दृष्ट्वा तु देवि कुपितं भ्रुकुटीकराल-
मुद्यच्छशाङ्कसदृशच्छवि यन्न सद्यः ।
प्राणान्मुमोच महिषस्तदतीव चित्रं
कैर्जीव्यते हि कुपितान्तकदर्शनेन ॥१२॥

देवि प्रसीद परमा भवती भवाय
सद्यो विनाशयसि कोपवती कुलानि ।
विज्ञातमेतदधुनैव यदस्तमेत-
न्नीतं बलं सुविपुलं महिषासुरस्य ॥१३॥

ते सम्मता जनपदेषु धनानि तेषां
तेषां यशांसि न च सीदति धर्मवर्गः ।
धन्यास्त एव निभृतात्मजभृत्यदारा
येषां सदाभ्युदयदा भवती प्रसन्ना ॥१४॥

धर्म्याणि देवि सकलानि सदैव कर्मा-
ण्यत्यादृतः प्रतिदिनं सुकृती करोति ।
स्वर्गं प्रयाति च ततो भवतीप्रसादा-
ल्लोकत्रयेऽपि फलदा ननु देवि तेन ॥१५॥

दुर्गे स्मृता हरसि भीतिमशेषजन्तोः
स्वस्थैः स्मृता मतिमतीव शुभां ददासि ।
दारिद्र्यदुःखभयहारिणि का त्वदन्या
सर्वोपकारकरणाय सदाऽऽर्द्रचित्ता ॥१६॥

4. 11. Slightly-smiling, spotless,resembling the full moon's Orb, beautiful as the choicest gold, and lovely was thy face.
Yet 'twas very marvellous that, being swayed by anger,
The Asura Mahisha suddenly smote thy face when he saw it.

4. 12. But after seeing thy wrathful face, O Goddess, terrible with its frowns,
And sheeny in hue like the rising moon, that Mahisha.
Did not forthwith yield up his life, 'twas passing wonderful. For who can live after beholding the King of Death enraged ?

4. 13. Be gracious, O Goddess, as supreme lady, to life.
When enraged thou dost forthwith destroy whole families.
Known at this very moment in this, that here is brought to its end
The Asura Mahisha's most extensive might.

4. 14. Esteemed are they among the nations, theirs are riches,
Theirs are glories, and their sum of righteousness perishes not.
Happy are they indeed, and they possess devoted children, servants and wives,
On whom thou, well-pleased, dost always bestow prosperity, O lady !

4. 15. All righteous actions ever indeed, O Goddess,
With utmost respect the man of good deeds daily performs,
And gains heaven thereafter by thy favour, O lady !
Dost thou not by him bestow rewards even on the three worlds, O Goddess ?

4. 16. Thou, O Durgā, when called to mind, dost remove terror from every creature.
Thou, when called to mind by those in health, dost bestow a mind extremely bright.
What goddess but thou, O dispeller of poverty, pain and fear,
Has ever benevolent thoughts in order to work benefits to all ?

एभिर्हतैर्जगदुपैति सुखं तथैते
कुर्वन्तु नाम नरकाय चिराय पापम् ।
संग्राममृत्युमधिगम्य दिवं प्रयान्तु
मत्वेति नूनमहितान् विनिहंसि देवि ॥१७॥

दृष्ट्वैव किं न भवती प्रकरोति भस्म
सर्वासुरानरिषु यत्प्रहिणोषि शस्त्रम् ।
लोकान् प्रयान्तु रिपवोऽपि हि शस्त्रपूता
इत्थं मतिर्भवति तेष्वपि तेऽतिसाध्वी ॥१८॥

खड्गप्रभानिकरविस्फुरणैस्तथोग्रैः
शूलाग्रकान्तिनिवहेन दृशोऽसुराणाम् ।
यन्नागता विलयमंशुमदिन्दुखण्ड-
योग्याननं तव विलोकयतां तदेतत् ॥१९॥

दुर्वृत्तवृत्तशमनं तव देवि शीलं
रूपं तथैतदविचिन्त्यमतुल्यमन्यैः ।
वीर्यं च हन्तृ हृतदेवपराक्रमाणां
वैरिष्वपि प्रकटितैव दया त्वयेत्थम् ॥२०॥

केनोपमा भवतु तेऽस्य पराक्रमस्य
रूपं च शत्रुभयकार्यतिहारि कुत्र ।
चित्ते कृपा समरनिष्ठुरता च दृष्टा
त्वय्येव देवि वरदे भुवनत्रयेऽपि ॥२१॥

त्रैलोक्यमेतदखिलं रिपुनाशनेन
त्रातं त्वया समरमूर्धनि तेऽपि हत्वा ।
नीता दिवं रिपुगणा भयमप्यपास्त-
मस्माकमुन्मदसुरारिभवं नमस्ते ॥२२॥

4. 17. By these slain foes the world attains to happiness; thus let these
Forsooth practise sin so as to descend to hell for long.
'Meeting death in battle let them proceed to heaven'—
Thinking thus, thou dost assuredly destroy the enemies, O Goddess !

4. 18. Having indeed seen them, why dost thou not, O lady, reduce to ashes
All the Asuras, since thou directest thy weapons against the foes ?
'Let even enemies, purified by dying in arms, attain in sooth to the bright worlds'—
Such is thy most kindly intention towards even them.

4. 19. And though, neither by the sharp flashes of abundant light from thy scimitar,
Nor by the copious lustre of the spear-point, the eyes of the Asuras
Were destroyed; yet, as they gazed upon the countenance which bore a portion of the radiant moon, this very thing happened.

4. 20 Thy disposition, O Goddess, subdues the conduct of men of evil conduct ;
Thou hast as it were manifested pity thus even on enemies.

4. 21. To what may this thy prowess be compared ?
And whereto thy form most charming, which strike fear among foes ?
Compassion in mind and relentlessness in battle are seen
In thee, O Goddess, who bestowest boons even on the three worlds.

4. 22. Through the destruction of the foes, these three worlds entire
Have been saved by thee. Having slain them in the battle-front
Thou hast led even those hosts of foes to heaven, and dispelled the fear
Which beset us from the frenzied foes of the gods.
Reverence to thee.

शूलेन पाहि नो देवि पाहि खड्गेन चाम्बिके ।
घण्टास्वनेन नः पाहि चापज्यानिःस्वनेन च ॥२३॥

प्राच्यां रक्ष प्रतीच्यां च चण्डिके रक्ष दक्षिणे ।
भ्रामणेनात्मशूलस्य उत्तरस्यां तथेश्वरि ॥२४॥

सौम्यानि यानि रूपाणि त्रैलोक्ये विचरन्ति ते ।
यानि चात्यर्थघोराणि तै रक्षास्मांस्तथा भुवम् ॥२५॥

खड्गशूलगदादीनि यानि चास्त्राणि तेऽम्बिके ।
करपल्लवसङ्गीनि तैरस्मान् रक्ष सर्वतः ॥२६॥

ऋषिरुवाच—

एवं स्तुता सुरैर्दिव्यैः कुसुमैर्नन्दनोद्भवैः ।
अर्चिता जगतां धात्री तथा गन्धानुलेपनैः ॥२७॥

भक्त्या समस्तैस्त्रिदशैर्दिव्यैर्धूपैस्तु धूपिता ।
प्राह प्रसादसुमुखी समस्तान् प्रणतान् सुरान् ॥२८॥

देव्युवाच—

ब्रियतां त्रिदशाः सर्वे यदस्मत्तोऽभिवाञ्छितम् ।
ददाम्यहमतिप्रीत्या स्तवैरेभिः सुपूजिता ॥२९॥

देवा ऊचुः—

भगवत्या कृतं सर्वं न किंचिदवशिष्यते ।
यदयं निहतः शत्रुरस्माकं महिषासुरः ॥३०॥

यदि चापि वरो देयस्त्वयास्माकं महेश्वरि ।
संस्मृता संस्मृता त्वं नो हिंसेथाः परमापदः ॥३१॥

4. 23. With thy spear protect us, O Goddess,
Protect us with thy sword also, O Ambikā
By the clanging of thy bell protect us,
And by the twanging of the thong of thy bow.

4. 24. In the east guard us, and in the west ;
O Chaṇḍikā, guard us in the south
By the brandishing of thy spear,
And also in the north, O Goddess.

4. 25. Whatever gentle forms of thee wander about in the three worlds,
And whatever exceedingly terrible forms wander, by mean of them guard us and the earth.

4. 26. Thy sword and spear and club, and whatever other weapons, O Ambikā,
Rest in thy pliant hand, with them guard us on every side.

The Ṛishi said :—

4. 27. Thus was She, the support of the worlds, praised by the gods and worshipped with celestial flowers growing in the Nandana forest and with perfumes and unguents.

4. 28. With devotion all the gods censed her with heavenly incenses.
Smiling with graceful countenance She spoke to all the Devas bowing before her.

The Goddess said :—

4. 29. O gods ! ask from me the boon which you desire, for I shall grant it with pleasure, being adored by these hymns.

The gods said :—

4. 30. O adorable Goddess ! you have done everything for us by slaying our enemy Mahishāsura, and hence nothing remains to be done.

4. 31. O Supreme Goddess ! if you wish to grant us a boon, be gracious to remove our dire calamities whenever we call Thee to our mind.

यश्च मर्त्यः स्तवैरेभिस्त्वां स्तोष्यत्यमलानने ।
तस्य वित्तर्द्धिविभवैर्धनदारादिसम्पदाम् ।
वृद्धयेऽस्मत्प्रसन्ना त्वं भवेथाः सर्वदाम्बिके ॥३२॥

ऋषिरुवाच—

इति प्रसादिता देवैर्जगतोऽर्थे तथाऽऽत्मनः ।
तथेत्युक्त्वा भद्रकाली बभूवान्तर्हिता नृप ॥३३॥

इत्येतत्कथितं भूप सम्भूता सा यथा पुरा ।
देवी देवशरीरेभ्यो जगत्त्रयहितैषिणी ॥३४॥

पुनश्च गौरीदेहात्सा समुद्भूता यथाभवत् ।
वधाय दुष्टदैत्यानां तथा शुम्भनिशुम्भयोः ॥३५॥

रक्षणाय च लोकानां देवानामुपकारिणी ।
तच्छृणुष्व मयाऽऽख्यातं यथावत्कथयामि ते ॥३६॥

इति श्रीमार्कण्डेयपुराणे सावर्णिके मन्वन्तरे देवीमाहात्म्ये शक्रादिस्तुतिर्नाम चतुर्थोऽध्यायः ॥ ४ ॥

4. 32. O You of the spotless face, whatever mortal man shall praise you with these hymns, be gracious to prosper him in wealth, wife and other fortunes by means of riches, success and power. O Mother, may you be always propitiated to us for our prosperity.

The Ṛishi said :—

4. 33. 'O king, being thus propitiated by the gods for the sake of the world and for their own sake, Bhadrakālī said ; "Be it so," and vanished from their sight.

4. 34. Thus have I narrated, O king, how the Goddess who desires the good of all the three worlds, made her appearance from out of the bodies of all the gods.

4. 35-36. And again how She appeared in the form of Gaurī for slaying the wicked Daityas and Śumbha and Niśumbha, and to preserve the worlds, as benefactress of the gods, listen to it as I relate to you how it happened.

Thus ends the Chapter IV named Praise of the Goddess by Indra and others (*Śakrādi-Stuti*) of the Devī-Māhātmya of Mārkaṇḍeya Purāṇa. (= Chap. 84).

पञ्चमोऽध्यायः

ऋषिरुवाच—

पुरा शुम्भनिशुम्भाभ्यामसुराभ्यां शचीपतेः ।
त्रैलोक्यं यज्ञभागाश्च हृता मदबलाश्रयात् ॥ १ ॥

तावेव सूर्यतां तद्वदधिकारं तथैन्दवम् ।
कौबेरमथ याम्यं च चक्राते वरुणस्य च ॥ २ ॥

तावेव पवनर्द्धिं च चक्रतुर्वह्निकर्म च ।
ततो देवा विनिर्धूता भ्रष्टराज्याः पराजिताः ॥ ३ ॥

हृताधिकारास्त्रिदशास्ताभ्यां सर्वे निराकृताः ।
महासुराभ्यां तां देवीं संस्मरन्त्यपराजिताम् ॥ ४ ॥

तयास्माकं वरो दत्तो यथाऽऽपत्सु स्मृताखिलाः ।
भवतां नाशयिष्यामि तत्क्षणात्परमापदः ॥ ५ ॥

इति कृत्वा मतिं देवा हिमवन्तं नगेश्वरम् ।
जग्मुस्तत्र ततो देवीं विष्णुमायां प्रतुष्टुवुः ॥ ६ ॥

देवा ऊचुः—

नमो देव्यै महादेव्यै शिवायै सततं नमः ।
नमः प्रकृत्यै भद्रायै नियताः प्रणताः स्म ताम् ॥ ७ ॥

रौद्रायै नमो नित्यायै गौर्यै धात्र्यै नमो नमः ।
ज्योत्स्नायै चेन्दुरूपिण्यै सुखायै सततं नमः ॥ ८ ॥

कल्याण्यै प्रणता वृद्ध्यै सिद्ध्यै कुर्मो नमो नमः ।
नैर्ऋत्यै भूभृतां लक्ष्म्यै शर्वाण्यै ते नमो नमः ॥ ९ ॥

CHAPTER V

UTTARA CHARITA

The Ṛishi said :—

5. 1. Of yore the Asuras Śumbha and Niśumbha through their proud strength, robbed Indra of the three worlds and of the portions of sacrifices.

5. 2. Both of them usurped likewise the powers of Sūrya, Chandra, Kubera, Yama and Varuṇa.

5. 3. They both exercised Vāyu's authority and Agni's duties, then the gods thus deprived of their sovereignties, and being defeated were scattered.

5. 4. Bereft of their authority and expelled by the two Great Asuras, the Gods remembered the Goddess who is invincible (*Aparājitā*).

5. 5. That Goddess had granted us the boon that whenever she would be remembered by us in times of distress She would put an end to it immediately.

5. 6. Thus making up their mind the gods went to Himālaya, and there stood before the Goddess who is named Vishṇu-Māyā.

The gods spoke :—

5. 7. Reverence to the Goddess, to the great Goddess !
To her who is auspicious reverence perpetually !
Reverence to Prakṛiti the good !
Submissive we fall prostrate before her !

5. 8. Reverence to her who is terrible, to her who is constant !
To Gaurī, to Dhātrī reverence, yea reverence !
And to the Moon-light, to her who has the moon's form,
To her who is happy, reverence continually !

5. 9. Falling prostrate, to her who is propitious, to Prosperity,
To Perfection let us pay reverence, yea reverence,
To Nairṛiti, to the Goddess of Good-Fortune of kings,
To thee, Śarvāṇī, reverence, yea reverence !

दुर्गायै दुर्गपारायै सारायै सर्वकारिण्यै ।
ख्यात्यै तथैव कृष्णायै धूम्रायै सततं नमः ॥१०॥

अतिसौम्यातिरौद्रायै नतास्तस्यै नमो नमः ।
नमो जगत्प्रतिष्ठायै देव्यै कृत्यै नमो नमः ॥११॥

या देवी सर्वभूतेषु विष्णुमायेति शब्दिता ।
नमस्तस्यै नमस्तस्यै नमस्तस्यै नमो नमः ॥१२॥

या देवी सर्वभूतेषु चेतनेत्यभिधीयते ।
नमस्तस्यै नमस्तस्यै नमस्तस्यै नमो नमः ॥१३॥

या देवी सर्वभूतेषु बुद्धिरूपेण संस्थिता ।
नमस्तस्यै नमस्तस्यै नमस्तस्यै नमो नमः ॥१४॥

या देवी सर्वभूतेषु निद्रारूपेण संस्थिता ।
नमस्तस्यै नमस्तस्यै नमस्तस्यै नमो नमः ॥१५॥

या देवी सर्वभूतेषु क्षुधारूपेण संस्थिता ।
नमस्तस्यै नमस्तस्यै नमस्तस्यै नमो नमः ॥१६॥

या देवी सर्वभूतेषु च्छायारूपेण संस्थिता ।
नमस्तस्यै नमस्तस्यै नमस्तस्यै नमो नमः ॥१७॥

या देवी सर्वभूतेषु शक्तिरूपेण संस्थिता ।
नमस्तस्यै नमस्तस्यै नमस्तस्यै नमो नमः ॥१८॥

5. 10. To Durgā, to her who is a further shore difficult to be reached,
To her who is essential, to her who works all things,
And to Fame also, to her who is blue-black,
To her who is smoke-dark reverence continually !

5. 11. Before her who is at once most gentle and most harsh
We fall prostrate ; to her reverence, yea reverence !
Reverence to her who is the foundation of the world !
To the Goddess who is Action reverence, yea reverence !

5. 12. To the Goddess who among all created things
Is called Vishṇu's illusive power,
Reverence to her, yea reverence to her,
Reverence to her, reverence, yea reverence !

5. 13. To the Goddess who among all created beings
Bears the name Consciousness,
Reverence to her, yea reverence to her,
Reverence to her, reverence, yea reverence !

5. 14. To the Goddess who among all created beings
Stands firm with the form of Intellect,
Reverence to her, yea reverence to her,
Reverence to her, reverence, yea reverence !

5. 15. To the Goddess who among all created beings
Stands firm with the form of Sleep,
Reverence to her, yea reverence to her,
Reverence to her, reverence, yea reverence !

5. 16. To the Goddess who among all created beings
Stands firm with the form of Hunger,
Reverence to her, yea reverence to her,
Reverence to her, reverence, yea reverence !

5. 17. To the Goddess who among all created beings
Stands firm with the form of Shadow,
Reverence to her, yea reverence to her,
Reverence to her, reverence, yea reverence !

5. 18. To the Goddess who among all created beings
Stands firm with the form of Energy,
Reverence to her, yea reverence to her,
Reverence to her, reverence, yea reverence !

या देवी सर्वभूतेषु तृष्णारूपेण संस्थिता ।
नमस्तस्यै नमस्तस्यै नमस्तस्यै नमो नमः ॥१९॥

या देवी सर्वभूतेषु क्षान्तिरूपेण संस्थिता ।
नमस्तस्यै नमस्तस्यै नमस्तस्यै नमो नमः ॥२०॥

या देवी सर्वभूतेषु जातिरूपेण संस्थिता ।
नमस्तस्यै नमस्तस्यै नमस्तस्यै नमो नमः ॥२१॥

या देवी सर्वभूतेषु लज्जारूपेण संस्थिता ।
नमस्तस्यै नमस्तस्यै नमस्तस्यै नमो नमः ॥२२॥

या देवी सर्वभूतेषु शान्तिरूपेण संस्थिता ।
नमस्तस्यै नमस्तस्यै नमस्तस्यै नमो नमः ॥२३॥

या देवी सर्वभूतेषु श्रद्धारूपेण संस्थिता ।
नमस्तस्यै नमस्तस्यै नमस्तस्यै नमो नमः ॥२४॥

या देवी सर्वभूतेषु कान्तिरूपेण संस्थिता ।
नमस्तस्यै नमस्तस्यै नमस्तस्यै नमो नमः ॥२५॥

या देवी सर्वभूतेषु लक्ष्मीरूपेण संस्थिता ।
नमस्तस्यै नमस्तस्यै नमस्तस्यै नमो नमः ॥२६॥

या देवी सर्वभूतेषु वृत्तिरूपेण संस्थिता ।
नमस्तस्यै नमस्तस्यै नमस्तस्यै नमो नमः ॥२७॥

5. 19. To the Goddess who among all created beings
Stands firm with the form of Thirst,
Reverence to her, yea reverence to her,
Reverence to her, reverence, yea reverence !

5. 20. To the Goddess who among all created beings
Stands firm with the form of Patience,
Reverence to her, yea reverence to her,
Reverence to her, reverence, yea reverence !

5. 21. To the Goddess who among all created beings
Stands firm with the form of Speciality,
Reverence to her, yea reverence to her,
Reverence to her, reverence, yea reverence !

5. 22. To the Goddess who among all created beings
Stands firm with the form of Modesty,
Reverence to her, yea reverence to her,
Reverence to her, reverence, yea reverence !

5. 23. To the Goddess who among all created beings
Stands firm with the form of Peaceableness,
Reverence to her, yea reverence to her,
Reverence to her, reverence, yea reverence !

5. 24. To the Goddess who among all created beings
Stands firm with the form of Faith,
Reverence to her, yea reverence to her,
Reverence to her, reverence, yea reverence !

5. 25. To the Goddess who among all created beings
Stands firm with the form of Loveliness,
Reverence to her, yea reverence to her
Reverence to her, reverence, yea reverence !

5. 26. To the Goddess who among all created beings
Stands firm with the form of Good-Fortune,
Reverence to her, yea reverence to her,
Reverence to her, reverence, yea reverence !

5. 27. To the Goddess who among all created beings
Stands firm with the form of Activity,
Reverence to her, yea reverence to her,
Reverence to her, reverence, yea reverence !

या देवी सर्वभूतेषु स्मृतिरूपेण संस्थिता ।
नमस्तस्यै नमस्तस्यै नमस्तस्यै नमो नमः ॥२८॥

या देवी सर्वभूतेषु दयारूपेण संस्थिता ।
नमस्तस्यै नमस्तस्यै नमस्तस्यै नमो नमः ॥२९॥

या देवी सर्वभूतेषु तुष्टिरूपेण संस्थिता ।
नमस्तस्यै नमस्तस्यै नमस्तस्यै नमो नमः ॥३०॥

या देवी सर्वभूतेषु मातृरूपेण संस्थिता ।
नमस्तस्यै नमस्तस्यै नमस्तस्यै नमो नमः ॥३१॥

या देवी सर्वभूतेषु भ्रान्तिरूपेण संस्थिता ।
नमस्तस्यै नमस्तस्यै नमस्तस्यै नमो नमः ॥३२॥

इन्द्रियाणामधिष्ठात्री भूतानां चाखिलेषु या ।
भूतेषु सततं तस्यै व्याप्त्यै देव्यै नमो नमः ॥३३॥

चितिरूपेण या कृत्स्नमेतद् व्याप्य स्थिता जगत् ।
नमस्तस्यै नमस्तस्यै नमस्तस्यै नमो नमः ॥३४॥

स्तुता सुरैः पूर्वमभीष्टसंश्रया-
त्तथा सुरेन्द्रेण दिनेषु सेविता ।
करोतु सा नः शुभहेतुरीश्वरी
शुभानि भद्राण्यभिहन्तु चापदः ॥३५॥

या साम्प्रतं चोद्धतदैत्यतापितै-
रस्माभिरीशा च सुरैर्नमस्यते ।
या च स्मृता तत्क्षणमेव हन्ति नः
सर्वापदो भक्तिविनम्रमूर्तिभिः ॥३६॥

5. 28. To the Goddess who among all created beings
Stands firm with the form of Memory
Reverence to her, yea reverence to her,
Reverence to her, reverence, yea reverence !

5. 29. To the Goddess who among all created beings
Stands firm with the form of Mercy,
Reverence to her, yea reverence to her,
Reverence to her, reverence, yea reverence !

5. 30. To the Goddess who among all created beings
Stands firm with the form of Contentment,
Reverence to her, yea reverence to her,
Reverence to her, reverence, yea reverence !

5. 31. To the Goddess who among all created beings
Stands firm with the form of Mother,
Reverence to her, yea reverence to her,
Reverence to her, reverence, yea reverence !

5. 32. To the Goddess who among all created beings
Stands firm with the form of Error,
Reverence to her, yea reverence to her,
Reverence to her, reverence, yea reverence !

5. 33. To her who both governs the organs of sense
Of created beings, and rules among all
Created beings perpetually,—to her
The Goddess of Pervasiveness reverence, yea reverence !

5. 34. To her who exists pervading this entire
World with the form of Thinking Mind,
Reverence to her, yea reverence to her,
Reverence to her, reverence, yea reverence !

5. 35. Praised by the gods afore-time because of eagerly-desired protection,
And waited upon by the Lord of the gods many days,
May She, the Goddess, the origin of brightness, accomplish for us,
Bright things, yea good things, and ward off calamities !

5. 36. And She, who is both reverenced as queen by us gods,
Who are tormented now by the arrogant Daityas,
And whom we called to mind as we bow our bodies in faith,
She this very moment destroys all our calamities !

ऋषिरुवाच—

एवं स्तवादियुक्तानां देवानां तत्र पार्वती ।
स्नातुमभ्याययौ तोये जाह्नव्या नृपनन्दन ॥३७॥

साऽब्रवीत्तान् सुरान् सुभ्रूर्भवद्भिः स्तूयतेऽत्र का ।
शरीरकोशतश्चास्याः समुद्भूताब्रवीच्छिवा ॥३८॥

स्तोत्रं ममैतत् क्रियते शुम्भदैत्यनिराकृतैः ।
देवैः समेतैः समरे निशुम्भेन पराजितैः ॥३९॥

शरीरकोशाद्यत्तस्याः पार्वत्या निस्सृताम्बिका ।
कौशिकीति समस्तेषु ततो लोकेषु गीयते ॥४०॥

तस्यां विनिर्गतायां तु कृष्णाभूत्सापि पार्वती ।
कालिकेति समाख्याता हिमाचलकृताश्रया ॥४१॥

ततोऽम्बिकां परं रूपं बिभ्राणां सुमनोहरम् ।
ददर्श चण्डो मुण्डश्च भृत्यौ शुम्भनिशुम्भयोः ॥४२॥

ताभ्यां शुम्भाय चाख्याता अतीव सुमनोहरा ।
काप्यास्ते स्त्री महाराज भासयन्ती हिमाचलम् ॥४३॥

नैव तादृक् क्वचिद्रूपं दृष्टं केनचिदुत्तमम् ।
ज्ञायतां काप्यसौ देवी गृह्यतां चासुरेश्वर ॥४४॥

स्त्रीरत्नमतिचार्वङ्गी द्योतयन्ती दिशस्त्विषा ।
सा तु तिष्ठति दैत्येन्द्र तां भवान् द्रष्टुमर्हति ॥४५॥

यानि रत्नानि मणयो गजाश्वादीनि वै प्रभो ।
त्रैलोक्ये तु समस्तानि साम्प्रतं भान्ति ते गृहे ॥४६॥

ऐरावतः समानीतो गजरत्नं पुरन्दरात् ।
पारिजाततरुश्चायं तथैवोच्चैःश्रवा हयः ॥४७॥

The Ṛishi said :—

5. 37. O Prince, while the gods were thus engaged in invoking the Goddess through praises and in other ways, Pārvatī came there to bathe in the waters of Gaṅgā.

5. 38. She, of lovely brows, said to the gods, "Who is being praised by you here?" Then sprang forth from her physical sheath Śivā Kauśikī who replied,

5. 39. 'This hymn is being addressed to me by the assembled gods vanquished by the Asura Śumbha and routed in battle by Niśumbha'.

5. 40. Because that Goddess came out of Pārvatī's bodily sheath, she is sung as Kauśikī amongst all men.

5. 41. After she had come out, Pārvatī herself became of dark form, and therefore was known as Kālikā with her seat on mount Himālaya.

5. 42. Then Chaṇḍa and Muṇḍa, two servants of Śumbha and Niśumbha, saw that Ambikā Kauśikī bearing an exceedingly lovely form.

5. 43. Then the two told Śumbha, "O Great king, a certain woman most surpassingly beautiful, dwells there shedding her lustre on Himālaya.

5. 44. Such sublime beauty was never seen by any one anywhere. Ascertain if she is some goddess and take possession of her, O king of the Asuras.

5. 45. O king of the demons, she is a jewel among women, surpassingly beautiful in body, illuminating the quarters of space with her lustre; there she is, and you may be pleased to look at her.

5. 46. O Lord, whatever precious stones, elephants, horses and other things there are in the three worlds, all of them at present shine in your palace.

5. 47. The excellent elephant, Airāvata was seized by you from Indra, and so also this Pārijāta tree and the horse Uchchaiḥśravas.

विमानं हंससंयुक्तमेतत्तिष्ठति तेऽङ्गणे ।
रत्नभूतमिहानीतं यदासीद्वेधसोऽद्भुतम् ॥४८॥

निधिरेष महापद्मः समानीतो धनेश्वरात् ।
किञ्जल्किनीं ददौ चाब्धिर्मालामम्लानपङ्कजाम् ॥४९॥

छत्रं ते वारुणं गेहे काञ्चनस्रावि तिष्ठति ।
तथायं स्यन्दनवरो यः पुराऽऽसीत्प्रजापतेः ॥५०॥

मृत्योरुत्क्रान्तिदा नाम शक्तिरीश त्वया हृता ।
पाशः सलिलराजस्य भ्रातुस्तव परिग्रहे ॥५१॥

निशुम्भस्याब्धिजाताश्च समस्ता रत्नजातयः ।
वह्निरपि ददौ तुभ्यमग्निशौचे च वाससी ॥५२॥

एवं दैत्येन्द्र रत्नानि समस्तान्याहृतानि ते ।
स्त्रीरत्नमेषा कल्याणी त्वया कस्मान्न गृह्यते ॥५३॥

ऋषिरुवाच—

निशम्येति वचः शुम्भः स तदा चण्डमुण्डयोः ।
प्रेषयामास सुग्रीवं दूतं देव्या महासुरम् ॥५४॥

इति चेति च वक्तव्या सा गत्वा वचनान्मम ।
यथा चाभ्येति सम्प्रीत्या तथा कार्यं त्वया लघु ॥५५॥

स तत्र गत्वा यत्रास्ते शैलोद्देशेऽतिशोभने ।
सा देवी तां ततः प्राह श्लक्ष्णं मधुरया गिरा ॥५६॥

दूत उवाच—

देवि दैत्येश्वरः शुम्भस्त्रैलोक्ये परमेश्वरः ।
दूतोऽहं प्रेषितस्तेन त्वत्सकाशमिहागतः ॥५७॥

5. 48. In the courtyard of your palace stands here the aerial car borne by the Haṁsas as the best of all and miraculous, which you brought here from Brahmā.

5. 49. Here is the treasure named Mahāpadma which you brought from the lord of wealth, Kubera. And the Ocean gave you a garland called Kiñjalkinī made of unfading lotuses.

5. 50. In your palace is the Umbrella of Varuṇa which gives a shower of gold. And here is the excellent chariot that formerly belonged to Prajāpati.

5. 51. O Lord, this spear (*śakti*) named Utakrāntidā was seized by you from the God of Death. The noose of the ocean-king Varuṇa is in the possession of your brother.

5. 52. Niśumbha has all the excellent gems produced in the ocean. Agni gave you a pair of garments which do not catch fire.

5. 53. O lord of the demons, thus all the gems brought by force are yours. Why this beautiful jewel of a lady also be not seized by you ?

The Ṛishi said :

5. 54. On hearing these words of Chaṇḍa and Muṇḍa, Śumbha sent the great Asura Sugrīva as his messenger to the Goddess. He said, 'Go and tell her this and this according as I say, and act quickly in such a manner that she may come to me in love.'

5. 55. He went there where the Goddess was staying on a beautiful spot on the mountain and spoke to her, in gentle sweet words.

The messenger said :

5. 56. 'Goddess ! Śumbha, king of the demons, is the supreme sovereign of the three worlds. Sent by him as messenger I have come here to your presence.

5. 57. O Goddess ! Śumbha, king of the Asuras, is the supreme sovereign in the three worlds. I have been sent by him as his messenger to come in your presence.

अव्याहताज्ञः सर्वासु यः सदा देवयोनिषु ।
निर्जिताखिलदैत्यारिः स यदाह शृणुष्व तत् ॥५८॥

मम त्रैलोक्यमखिलं मम देवा वशानुगाः ।
यज्ञभागानहं सर्वानुपाश्नामि पृथक् पृथक् ॥५९॥

त्रैलोक्ये वररत्नानि मम वश्यान्यशेषतः ।
तथैव गजरत्नं च हृत्वा देवेन्द्रवाहनम् ॥६०॥

क्षीरोदमथनोद्भूतमश्वरत्नं ममामरैः ।
उच्चैःश्रवससंज्ञं तत्प्रणिपत्य समर्पितम् ॥६१॥

यानि चान्यानि देवेषु गन्धर्वेषूरगेषु च ।
रत्नभूतानि भूतानि तानि मय्येव शोभने ॥६२॥

स्त्रीरत्नभूतां त्वां देवि लोके मन्यामहे वयम् ।
सा त्वमस्मानुपागच्छ यतो रत्नभुजो वयम् ॥६३॥

मां वा ममानुजं वापि निशुम्भमुरुविक्रमम् ।
भज त्वं चञ्चलापाङ्गि रत्नभूतासि वै यतः ॥६४॥

परमैश्वर्यमतुलं प्राप्स्यसे मत्परिग्रहात् ।
एतद् बुद्ध्या समालोच्य मत्परिग्रहतां व्रज ॥६५॥

ऋषिरुवाच—

इत्युक्ता सा तदा देवी गम्भीरान्तःस्मिता जगौ ।
दुर्गा भगवती भद्रा ययेदं धार्यते जगत् ॥६६॥

देव्युवाच—

सत्यमुक्तं त्वया नात्र मिथ्या किंचित्त्वयोदितम् ।
त्रैलोक्याधिपतिः शुम्भो निशुम्भश्चापि तादृशः ॥६७॥

किं त्वत्र यत्प्रतिज्ञातं मिथ्या तत्क्रियते कथम् ।
श्रूयतामल्पबुद्धित्वात्प्रतिज्ञा या कृता पुरा ॥६८॥

5. 58. His command is obeyed without question by all the Devas and he has vanquished all the enemies of the Asuras. Please listen to what has been said by him.

5. 59. All the three worlds are mine and the devas are obedient to me. I alone enjoy all their sacrificial portions offered separately to each.

5. 60. In the three worlds all the excellent objects are in my possession; so have I carried away the excellent elephant who is the vehicle of Indra.

5. 61. The gods themselves offer to me with obeisence the excellent horse named Uchchaiśravas which arose at the churning of the ocean of the milk.

5. 62. O beautiful one! whatever other rare objects as excellent of its kind existed amongst the Devas, Gandharvas and Nāgas, all are now in my possession.

5. 63. O Goddess! we look upon you as the jewel of womankind in all the worlds, so you also now come to us, since we are the enjoyers of the best objects.

5. 64. O lady, of coquettish glances either choose me or my younger brother Niśumbha of great provest, for you are verily a jewel.

5. 65. By marrying me wealth great and beyond measure will be yours. Think over this in your mind and become my wife.

The Ṛishi said:

5. 66. Thus spoken to Durga the adorable and auspicious one by whom this world is supported became serene and with a smile in her heart said.

The Goddess said:

5. 67. You have spoken the truth; there is nothing false in what you have said. Śumbha is the Lord of the three worlds and likewise also is Niśumbha.

5. 68. But in this matter how can I falsify the vow that I had taken. Listen to what I had vowed previously out of my limited experience,

यो मां जयति संग्रामे यो मे दर्पं व्यपोहति ।
यो मे प्रतिबलो लोके स मे भर्ता भविष्यति ॥६९॥

तदागच्छतु शुम्भोऽत्र निशुम्भो वा महासुरः ।
मां जित्वा किं चिरेणात्र पाणिं गृह्णातु मे लघु ॥७०॥

दूत उवाच—

अवलिप्तासि मैवं त्वं देवि ब्रूहि ममाग्रतः ।
त्रैलोक्ये कः पुमांस्तिष्ठेदग्रे शुम्भनिशुम्भयोः ॥७१॥

अन्येषामपि दैत्यानां सर्वे देवा न वै युधि ।
तिष्ठन्ति सम्मुखे देवि किं पुनः स्त्री त्वमेकिका ॥७२॥

इन्द्राद्याः सकला देवास्तस्थुर्येषां न संयुगे ।
शुम्भादीनां कथं तेषां स्त्री प्रयास्यसि सम्मुखम् ॥७३॥

सा त्वं गच्छ मयैवोक्ता पार्श्वं शुम्भनिशुम्भयोः ।
केशाकर्षणनिर्धूतगौरवा मा गमिष्यसि ॥७४॥

देव्युवाच—

एवमेतद् बली शुम्भो निशुम्भश्चातिवीर्यवान् ।
किं करोमि प्रतिज्ञा मे यदनालोचिता पुरा ॥७५॥

स त्वं गच्छ मयोक्तं ते यदेतत्सर्वमादृतः ।
तदाचक्ष्वासुरेन्द्राय स च युक्तं करोतु तत् ॥७६॥

इति श्रीमार्कण्डेयपुराणे सावर्णिके मन्वन्तरे देवीमाहात्म्ये देव्या दूतसंवादो नाम पञ्चमोऽध्यायः ॥ ५ ॥

5. 69. He who defeats me in battle, who removes my pride, and who is my match in strength in this world shall be my husband.

5. 70. So let Śumbha or the Great Asura Niśumbha come here against me and defeating me in battle accept my hand quickly. Why should there be delay ?

5. 71. The messenger said :—

O Goddess, you are haughty. Do not speak like this before me. What man is there in the three worlds to take his stand against Śumbha and Niśumbha ?

5. 72. Even all the gods cannot stand in battle against the other Asuras. O Goddess, what to say of you, a single woman ?

5. 73. Indra and all the other gods could not stand in battle against Śumbha and other demons, how you, a woman can face them ?

5. 74. On my word, you go to Śumbha and Niśumbha, let it not be that you be dragged by the hair with lost dignity in their presence.

5. 75. The Goddess said :—

'Yes, it is like this, for strong is Śumbha and much stronger is Niśumbha. But what can I do because unthinkingly long ago I had taken that vow.

5. 76. Go back and tell the Asura king all that I have told you. With such consideration, let him do what he considers proper.

Thus ends the Fifth Chapter called Devi's Conversation with the Messenger, of the Devī-Māhātmya in Mārkaṇḍeya Purāṇa. (=Ch. 85 of Mark. P.)

षष्ठोऽध्यायः

ऋषिरुवाच—

इत्याकर्ण्य वचो देव्याः स दूतोऽमर्षपूरितः ।
समाचष्ट समागम्य दैत्यराजाय विस्तरात् ॥ १ ॥
तस्य दूतस्य तद्वाक्यमाकर्ण्यासुरराट् ततः ।
सक्रोधः प्राह दैत्यानामधिपं धूम्रलोचनम् ॥ २ ॥
हे धूम्रलोचनाशु त्वं स्वसैन्यपरिवारितः ।
तामानय बलाद् दुष्टां केशाकर्षणविह्वलाम् ॥ ३ ॥
तत्परित्राणदः कश्चिद्यदि वोत्तिष्ठतेऽपरः ।
स हन्तव्योऽमरो वापि यक्षो गन्धर्व एव वा ॥ ४ ॥

ऋषिरुवाच—

तेनाज्ञप्तस्ततः शीघ्रं स दैत्यो धूम्रलोचनः ।
वृतः षष्ट्या सहस्राणामसुराणां द्रुतं ययौ ॥ ५ ॥
स दृष्ट्वा तां ततो देवीं तुहिनाचलसंस्थिताम् ।
जगादोच्चैः प्रयाहीति मूलं शुम्भनिशुम्भयोः ॥ ६ ॥
न चेत्प्रीत्याद्य भवती मद्भर्तारमुपैष्यति ।
ततो बलान्नयाम्येष केशाकर्षणविह्वलाम् ॥ ७ ॥

देव्युवाच—

दैत्येश्वरेण प्रहितो बलवान् बलसंवृतः ।
बलान्नयसि मामेवं ततः किं ते करोम्यहम् ॥८॥

ऋषिरुवाच—

इत्युक्तः सोऽभ्यधावत्तामसुरो धूम्रलोचनः ।
हुंकारेणैव तं भस्म सा चकाराम्बिका ततः ॥९॥
अथ क्रुद्धं महासैन्यमसुराणां तथाम्बिका ।
ववर्ष सायकैस्तीक्ष्णैस्तथा शक्तिपरश्वधैः ॥१०॥
ततो धुतसटः कोपात्कृत्वा नादं सुभैरवम् ।
पपातासुरसेनायां सिंहो देव्याः स्ववाहनः ॥११॥

CHAPTER VI

The Ṛishi said :

6. 1. Hearing these words of the Goddess that messenger, filled with indignation, came back and related in detail to the king of the Asuras.

6. 2. The Asura-king hearing those words of the messenger became enraged and said to Dhūmralochana, a chieftain of the demons.

6. 3. "O Dhūmralochana, hasten together with your army and bring here by force that unruly woman, distressed when dragged by her hair.

6. 4. If there be any other man coming to her aid, he also should be killed, be he a God, a Yaksha or Gandharva."

6. 5. Thus ordered by him, the Daitya Dhūmralochana went forth quickly accompanied by 60 thousand Asuras.

6. 6. Seeing the Devī seated on the Himālaya mountain, he said to her in a loud tone, 'Come to the presence of Śumbha and Niśumbha.

6. 7. If you do not go to my lord's presence with pleasure, I will take you forcefully, dragging you by the hair."

6. 8. The Goddess said :

"You have been sent by the king of the Asuras, being strong yourself and then accompanied by the army. Thus if you take me by force what could I do to you ?"

The Ṛishi said :

6. 9. Thus spoken to by the Goddess, the Asura Dhūmralochana rushed towards her, and thereupon Ambikā reduced him to ashes with her Huṅkāra sound.

6. 10. Then the mighty Asura army being enraged showered on the Goddess sharp arrows, javelins and axes.

6. 11. Then the lion, vehicle of the Goddess, shaking its manes in anger and making a terrific roar, pounced upon the army of the Asuras.

कांश्चित् करप्रहारेण दैत्यानास्येन चापरान् ।
आक्रम्य चाधरेणान्यान् स जघान महासुरान् ॥१२॥

केषांचित्पाटयामास नखैः कोष्ठानि केसरी ।
तथा तलप्रहारेण शिरांसि कृतवान् पृथक् ॥१३॥

विच्छिन्नबाहुशिरसः कृतास्तेन तथापरे ।
पपौ च रुधिरं कोष्ठादन्येषां धुतकेसरः ॥१४॥

क्षणेन तद्बलं सर्वं क्षयं नीतं महात्मना ।
तेन केसरिणा देव्या वाहनेनातिकोपिना ॥१५॥

श्रुत्वा तमसुरं देव्या निहतं धूम्रलोचनम् ।
बलं च क्षपितं कृत्स्नं देवीकेसरिणा ततः ॥१६॥

चुकोप दैत्याधिपतिः शुम्भः प्रस्फुरिताधरः ।
आज्ञापयामास च तौ चण्डमुण्डौ महासुरौ ॥१७॥

हे चण्ड हे मुण्ड बलैर्बहुभिः परिवारितौ ।
तत्र गच्छत गत्वा च सा समानीयतां लघु ॥१८॥

केशेष्वाकृष्य बद्ध्वा वा यदि वः संशयो युधि ।
तदाशेषायुधैः सर्वैरसुरैर्विनिहन्यताम् ॥१९॥

तस्यां हतायां दुष्टायां सिंहे च विनिपातिते ।
शीघ्रमागम्यतां बद्ध्वा गृहीत्वा तामथाम्बिकाम् ॥२०॥

इति श्रीमार्कण्डेयपुराणे सावर्णिके मन्वन्तरे देवीमाहात्म्ये शुम्भनिशुम्भ-सेनानीधूम्रलोचनवधो नाम षष्ठोऽध्यायः ॥ ६ ॥

6. 12. Some Asuras it slaughtered with a blow of its forepaw, others with its mouth, other great Asuras by trampling quickly with its hind legs.

6. 13. The lion rent asunder the bowels of some with its claw and severed the heads of the others with a blow of its paw.

6. 14. He detached the heads and arms of others and drank the blood from the hearts of others, while shaking its manes.

6. 15. That highly spirited lion who was the vehicle of the Goddess, in exceeding rage quickly destroyed all that army.

6. 16. Hearing that the Asura Dhūmralochana was slain by the Goddess, and all the army destroyed by the lion of the Devī,

6. 17. Śumbha, the king of the Asuras, became infuriated, and with his lower lip quivering, commanded the two mighty Asuras, Chaṇḍa and Muṇḍa.

6. 18. "O Chaṇḍa, O Muṇḍa, go there accompanied with large forces and quickly bring her,

6. 19. Dragging her by the hair or binding her, but if there be any doubt in your mind about doing so, then let all the Asuras strike her in battle with all their weapons.

6. 20. When that wicked one is wounded and her lion is laid low, quickly seize and bind her, and bring here to my presence.

Thus ends Chapter VI, 'the Death of Dhūmra'ochana', of the Devī-Māhātmya in the Mārkaṇḍeya Purāṇa. (=Chapter 86 of Mark P.)

सप्तमोऽध्यायः

ऋषिरुवाच—

आज्ञप्तास्ते ततो दैत्याश्चण्डमुण्डपुरोगमाः ।
चतुरङ्गबलोपेता ययुरभ्युद्यतायुधाः ॥१॥

ददृशुस्ते ततो देवीमीषद्धासां व्यवस्थिताम् ।
सिंहस्योपरि शैलेन्द्रशृङ्गे महति काञ्चने ॥२॥

ते दृष्ट्वा तां समादातुमुद्यमं चक्रुरुद्यताः ।
आकृष्टचापासिधरास्तथान्ये तत्समीपगाः ॥३॥

ततः कोपं चकारोच्चैरम्बिका तानरीन् प्रति ।
कोपेन चास्या वदनं मषीवर्णमभूत्तदा ॥४॥

भ्रुकुटीकुटिलात्तस्या ललाटफलकाद् द्रुतम् ।
काली करालवदना विनिष्क्रान्तासिपाशिनी ॥५॥

विचित्रखट्वाङ्गधरा नरमालाविभूषणा ।
द्वीपिचर्मपरीधाना शुष्कमांसातिभैरवा ॥६॥

अतिविस्तारवदना जिह्वाललनभीषणा ।
निमग्नारक्तनयना नादापूरितदिङ्मुखा ॥७॥

सा वेगेनाभिपतिता घातयन्ती महासुरान् ।
सैन्ये तत्र सुरारीणामभक्षयत् तदबलम् ॥८॥

पार्ष्णिग्राहाङ्कुशग्राहियोधघण्टासमन्वितान् ।
समादायैकहस्तेन मुखे चिक्षेप वारणान् ॥९॥

तथैव योधं तुरगै रथं सारथिना सह ।
निक्षिप्य वक्त्रे दशनैश्चर्वयन्त्यतिभैरवम् ॥१०॥

CHAPTER VII

The Ṛishi said :—

7. 1. Thus commanded by him the Daitya Asuras fully armed with Chaṇḍa as their leader, marched with a four-fold army.

7. 2. Then they saw the Goddess, smiling gently and seated on her lion on a high golden peak of the mountain.

7. 3. On seeing her, some of them getting ready made an endeavour to capture her and others approached her with their bows bent and swords drawn.

7. 4. Thereupon the Goddess was thrown into great rage against those foes and in anger her countenance became as dark as ink.

7. 5. From her broad forehead of curved eye-brows suddenly sprang forth Kālī of terrible countenance, armed with a sword and a noose.

7. 6. Carrying a strange Khaṭvāṅga (skull-topped staff) decorated with a garland of human heads, clad in a tiger's skin looking terrible owing to her emaciated flesh.

7. 7. With a widely gaping mouth, looking fearful with lolling tongue, having deep sunk reddish eyes, and filling the quarters of space with roaring voice,

7. 8. She impetuously fell upon the great Asuras, killing them and devoured the army of those enemies of Devas.

7. 9. With one hand she snatched the elephants together with their rear guard, drivers, warriors and bells and flung them into her mouth.

7. 10. Taking likewise the riders with horses and chariots with charioteers and having flung them in her mouth she crushed them fearfully between her teeth.

एकं जग्राह केशेषु ग्रीवायामथ चापरम् ।
पादेनाक्रम्य चैवान्यमुरसान्यमपोथयत् ॥११॥

तैर्मुक्तानि च शस्त्राणि महास्त्राणि तथासुरैः ।
मुखेन जग्राह रुषा दशनैर्मथितान्यपि ॥१२॥

बलिनां तद् बलं सर्वमसुराणां दुरात्मनाम् ।
ममर्दाभक्षयच्चान्यानन्यांश्चाताडयत्तथा ॥१३॥

असिना निहताः केचित्केचित्खट्वाङ्गताडिताः ।
जग्मुर्विनाशमसुरा दंष्ट्राग्राभिहतास्तथा ॥१४॥

क्षणेन तद् बलं सर्वमसुराणां निपातितम् ।
दृष्ट्वा चण्डोऽभिदुद्राव तां कालीमतिभीषणाम् ॥१५॥

शरवर्षैर्महाभीमैर्भीमाक्षीं तां महासुरः ।
छादयामास चक्रैश्च मुण्डः क्षिप्तैः सहस्रशः ॥१६॥

तानि चक्राण्यनेकानि विशमानानि तन्मुखम् ।
बभुर्यथार्कबिम्बानि सुबहूनि घनोदरम् ॥१७॥

ततो जहासातिरुषा भीमं भैरवनादिनी ।
काली करालवक्त्रान्तर्दुर्दर्शदशनोज्ज्वला ॥१८॥

उत्थाय च महासिंहं देवी चण्डमधावत ।
गृहीत्वा चास्य केशेषु शिरस्तेनासिनाच्छिनत् ॥१९॥

अथ मुण्डोऽभ्यधावत्तां दृष्ट्वा चण्डं निपातितम् ।
तमप्यपातयद्भूमौ सा खड्गाभिहतं रुषा ॥२०॥

हतशेषं ततः सैन्यं दृष्ट्वा चण्डं निपातितम् ।
मुण्डं च सुमहावीर्यं दिशो भेजे भयातुरम् ॥२१॥

शिरश्चण्डस्य काली च गृहीत्वा मुण्डमेव च ।
प्राह प्रचण्डाट्टहासमिश्रमभ्येत्य चण्डिकाम् ॥२२॥

7. 11. She seized one by the hair and another by the neck ; one she trampled under her foot and another she crushed with her bust.

7. 12. The arms and missiles hurled by those Asuras she caught in fury with her mouth and crunched them between her teeth.

7. 13. All that army of the powerful and evil-minded Asuras she pounded, devoured some and battered others.

7. 14. Some were slain by her sword, some were struck with her skull-topped staff, and other Asuras met their death being crushed under her pointed teeth.

7. 15. Seeing all that Asura army routed in a moment, Chaṇḍa rushed against the terrible Goddess Kālī.

7. 16. The Great Asura Chaṇḍa, with a terrible rain of arrows and Muṇḍa, with *Chakra* weapons hurled in thousands covered the Goddess of terrible eye.

7. 17. Those innumerable *Chakras* entering her mouth looked like numerous solar orbs disappearing in misty cloud.

7. 18. Thereafter Kālī roaring frightfully, laughed terribly in great fury, her fearful teeth shining within her dreadful mouth.

7. 19. Then the Goddess riding on her great lion rushed at Chaṇḍa and seizing him by the hair cut off his head with her sword.

7. 20. Seeing that Chaṇḍa was killed, Muṇḍa also rushed at her. She felled him also to the ground, striking him with her sword in anger.

7. 21. Seeing Chaṇḍa and the valiant Muṇḍa thus slain, the remaining army became panicky and fled in all directions.

7. 22. The Goddess Kālī holding in her hands the heads of Chaṇḍa and Muṇḍa approached the Chaṇḍikā and spoke words mingled with loud laughter.

मया तवात्रोपहृतौ चण्डमुण्डौ महापशू ।
युद्धयज्ञे स्वयं शुम्भं निशुम्भं च हनिष्यसि ॥२३॥

ऋषिरुवाच—

तावानीतौ ततो दृष्ट्वा चण्डमुण्डौ महासुरौ ।
उवाच कालीं कल्याणी ललितं चण्डिका वचः ॥२४॥

यस्माच्चण्डं च मुण्डं च गृहीत्वा त्वमुपागता ।
चामुण्डेति ततो लोके ख्याता देवि भविष्यसि ॥२५॥

इति श्रीमार्कण्डेयपुराणे सावर्णिके मन्वन्तरे देवीमाहात्म्ये
चण्डमुण्डवधो नाम सप्तमोऽध्यायः ॥ ७ ॥

7. 23. Here have I brought as present to you Chaṇḍa and Muṇḍa, like two great animals in this sacrifice of battle. Now Śumbha and Niśumbha you will slay yourself.

The Ṛishi said :—

7. 24. Seeing those two great Asuras Chaṇḍa and Muṇḍa brought to her, Goddess Chaṇḍika of benevolent nature, spoke to Kālī.

7. 25. 'Because you have waited upon me catching hold of Chaṇḍa and Muṇḍa, you will become famous in this world by the name of Chāmuṇḍā.'

Thus ends Chapter Seven, The Slaying of Chaṇḍa and Muṇḍa, of Devī-Māhātmya in the Mārkaṇḍeya Purāṇa. (=Ch. 87 of Mārk. P.)

अष्टमोऽध्यायः

ऋषिरुवाच—

चण्डे च निहते दैत्ये मुण्डे च विनिपातिते ।
बहुलेषु च सैन्येषु क्षयितेष्वसुरेश्वरः ॥ १ ॥

ततः कोपपराधीनचेताः शुम्भः प्रतापवान् ।
उद्योगं सर्वसैन्यानां दैत्यानामादिदेश ह ॥ २ ॥

अद्य सर्वबलैर्दैत्याः षडशीतिरुदायुधाः ।
कम्बूनां चतुरशीतिर्निर्यान्तु स्वबलैर्वृताः ॥ ३ ॥

कोटिवीर्याणि पञ्चाशदसुराणां कुलानि वै ।
शतं कुलानि धौम्राणां निर्गच्छन्तु ममाज्ञया ॥ ४ ॥

कालका दौर्हृदा मौर्याः कालकेयास्तथासुराः ।
युद्धाय सज्जा निर्यान्तु आज्ञया त्वरिता मम ॥ ५ ॥

इत्याज्ञाप्यासुरपतिः शुम्भो भैरवशासनः ।
निर्जगाम महासैन्यसहस्रैर्बहुभिर्वृतः ॥ ६ ॥

आयान्तं चण्डिका दृष्ट्वा तत्सैन्यमतिभीषणम् ।
ज्यास्वनैः पूरयामास धरणीगगनान्तरम् ॥ ७ ॥

ततः सिंहो महानादमतीव कृतवान् नृप ।
घण्टास्वनेन तन्नादमम्बिका चोपबृंहयत् ॥ ८ ॥

धनुर्ज्यासिंहघण्टानां नादापूरितदिङ्मुखा ।
निनादैर्भीषणैः कालो जिग्ये विस्तारिताननाः ॥ ९ ॥

तं निनादमुपश्रुत्य दैत्यसैन्यैश्चतुर्दिशम् ।
देवी सिंहस्तथा काली सरोषैः परिवारिताः ॥ १० ॥

CHAPTER VIII

The Ṛishi said :—

8. 1. After the Daitya Chaṇḍa was slain and Muṇḍa was laid low and most of his forces were destroyed, the king of the Asuras,

8. 2. The powerful Śumbha with his mind overcome by anger, commanded the mobilization of the entire army of the Asuras.

8. 3. Now let the 86 Udāyudha Asuras with all their forces and the 84 Kambus surrounded by their hosts march.

8. 4. Let the 50 Asura families of Koṭivīryas and 100 families of Dhaumras march at my command.

8. 5. Let the Asuras called Kālakas, Daurhṛidas, Mauryas and Kālakeyas go out quickly prepared for battle at my command.

8. 6. Having thus ordered, Śumbha, lord of the Asuras of terrible command, went forth surrounded by many thousands of big forces.

8. 7. Seeing that most terrible army coming towards her, Chaṇḍikā filled the space between the earth and heaven with the twanging noise of her bow-string.

8. 8. O king, then her lion also made an exceedingly loud roar and Ambikā magnified those shrill sounds with the clanging of her bell.

8. 9. Goddess Kālī with mouth gaping wide and filling the quarters of space with her Huṅkāra sound drowned the noises of her bow-string and lion and bell.

8. 10. On hearing that roar the army of the Asuras surrounded the lion, the Goddess and Kālī on all the four sides.

एतस्मिन्नन्तरे भूप विनाशाय सुरद्विषाम् ।
भवायामर्सिहानामतिवीर्यबलान्विताः ॥११॥

ब्रह्मेशगुहविष्णूनां तथेन्द्रस्य च शक्तयः ।
शरीरेभ्यो विनिष्क्रम्य तद्रूपैश्चण्डिकां ययुः ॥१२॥

यस्य देवस्य यद्रूपं यथाभूषणवाहनम् ।
तद्वदेव हि तच्छक्तिरसुरान् योद्धुमाययौ ॥१३॥

हंसयुक्तविमानाग्रे साक्षसूत्रकमण्डलुः ।
आयाता ब्रह्मणः शक्तिर्ब्रह्माणी साभिधीयते ॥१४॥

माहेश्वरी वृषारूढा त्रिशूलवरधारिणी ।
महाहिवलया प्राप्ता चन्द्ररेखाविभूषणा ॥१५॥

कौमारी शक्तिहस्ता च मयूरवरवाहना ।
योद्धुमभ्याययौ दैत्यानम्बिका गुहरूपिणी ॥१६॥

तथैव वैष्णवी शक्तिर्गरुडोपरि संस्थिता ।
शङ्खचक्रगदाशार्ङ्गखड्गहस्ताभ्युपाययौ ॥१७॥

यज्ञवाराहमतुलं रूपं या बिभ्रतो हरेः ।
शक्तिः साप्याययौ तत्र वाराहीं बिभ्रती तनुम् ॥१८॥

नारसिंही नृसिंहस्य बिभ्रती सदृशं वपुः ।
प्राप्ता तत्र सटाक्षेपक्षिप्तनक्षत्रसंहतिः ॥१९॥

वज्रहस्ता तथैवैन्द्री गजराजोपरि स्थिता ।
प्राप्ता सहस्रनयना यथा शक्रस्तथैव सा ॥२०॥

ततः परिवृतस्ताभिरीशानो देवशक्तिभिः ।
हन्यन्तामसुराः शीघ्रं मम प्रीत्याऽऽह चण्डिकाम् ॥२१॥

8. 11. O King, at this moment in order to annihilate the enemies of the Devas and for the well-being of the Devas, endowed with great vigour and strength sprang forth Śaktis

8. 12. From the bodies of Brahmā, Śiva, Kārtikeya, Vishṇu and Indra, and with those forms approached Chaṇḍikā,

8. 13. Whatever was the form of each Deva, and whatever his ornament and vehicle, in that very form came forth his Śakti to fight with the Asuras.

8. 14. In an aerial car (*Vimāna*) borne on Haṁsas came out the Śakti of Brahmā holding a rosary and a water pot. She is called Brahmāṇī.

8. 15. Śiva's Śakti Māheśvarī came seated on a bull holding a fine trident wearing bracelets of the great serpent and adorned with a streak of the Moon.

8. 16. Ambikā in the form of Kaumari assuming the form of Kārtikeya came out, to fight the Asuras, holding a spear in hand and riding on an excellent peacock.

8. 17. Likewise Vaishṇavī the Śakti of Vishṇu, seated on a Garuḍa came out, holding in her hand a conch, *Chakra*, mace, bow, and sword.

8. 18. The Śakti of Hari called Vārāhī assuming the matchless form of Hari as sacrificial boar (*Yajña Varāha*) also advanced.

8. 19. Nārasiṁhī arrived there assuming the form of Nṛisiṁha, throwing down the clusters of constellations by the shaking of her manes.

8. 20. Likewise Aindrī holding a thunderbolt and seated on the lord of elephants, arrived. She appeared just like Indra.

8. 21. Then God Śiva surrounded by those Śaktis of the Devas said to Chaṇḍikā, 'Let the Asuras be killed forthwith by you for my gratification.'

ततो देवीशरीरात्तु विनिष्क्रान्तातिभीषणा ।
चण्डिकाशक्तिरत्युग्रा शिवाशतनिनादिनी ॥२२॥

सा चाह धूम्रजटिलमीशानमपराजिता ।
दूत त्वं गच्छ भगवन् पार्श्वं शुम्भनिशुम्भयोः ॥२३॥

ब्रूहि शुम्भं निशुम्भं च दानवावतिगर्वितौ ।
ये चान्ये दानवास्तत्र युद्धाय समुपस्थिताः ॥२४॥

त्रैलोक्यमिन्द्रो लभतां देवाः सन्तु हविर्भुजः ।
यूयं प्रयात पातालं यदि जीवितुमिच्छथ ॥२५॥

बलावलेपादथ चेद्भवन्तो युद्धकाङ्क्षिणः ।
तदागच्छत तृप्यन्तु मच्छिवाः पिशितेन वः ॥२६॥

यतो नियुक्तो दौत्येन तया देव्या शिवः स्वयम् ।
शिवदूतीति लोकेऽस्मिंस्ततः सा ख्यातिमागता ॥२७॥

तेऽपि श्रुत्वा वचो देव्याः सर्वाख्यातं महासुराः ।
अमर्षापूरिता जग्मुर्यत्र कात्यायनी स्थिता ॥२८॥

ततः प्रथममेवाग्रे शरशक्त्यृष्टिवृष्टिभिः ।
ववर्षुरुद्धतामर्षास्तां देवीममरारयः ॥२९॥

सा च तान् प्रहितान् बाणाञ्छूलशक्तिपरश्वधान् ।
चिच्छेद लीलयाऽऽध्मातधनुर्मुक्तैर्महेषुभिः ॥३०॥

तस्याग्रतस्तथा काली शूलपातविदारितान् ।
खट्वाङ्गपोथितांश्चारीन् कुर्वती व्यचरत्तदा ॥३१॥

कमण्डलुजलाक्षेपहतवीर्यान् हतौजसः ।
ब्रह्माणी चाकरोच्छत्रून् येन येन स्म धावति ॥३२॥

माहेश्वरी त्रिशूलेन तथा चक्रेण वैष्णवी ।
दैत्याञ्जघान कौमारी तथा शक्त्यातिकोपना ॥३३॥

8. 22. Then from the body of the Goddess issued forth the Śakti of Chaṇḍikā, most terrific and fierce and yelling like a hundred jackals.

8. 23. And She, the invincible one, told Śiva of dusky locks, 'O Lord, go to Śumbha and Niśumbha as my emissary.

8. 24. Tell the two haughty Asuras Śumbha and Niśumbha and others assembled there for battle.

8. 25. Let Indra obtain the three worlds, and let the gods enjoy the oblations in the sacrifices, and you go to the nether world, if you wish to preserve your life.

8. 26. But if through pride of strength you are anxious for battle, then come and let my jackals feed on your flesh to their satisfaction.

8. 27. Because she herself was appointed by the goddess as her ambassador, so from that time she became known as Siva-Dūtī among the people.

8. 28. Those Great Asuras also on hearing the words of Devī as communicated by Śiva, were filled with rage and came to the spot where Kātyāyanī stood.

8. 29. Then in the very beginning the enraged Asuras sent forth against the goddess showers of arrows, javelins and spears.

8. 30. And sportively with long arrows shot from her twanging bow, did she cut to pieces the arrows, spears and tridents and axes hurled by the Asuras.

8. 31. Then in front of Śiva, stalked Kālī piercing the enemies with her trident and crushing them with her skull-capped staff.

8. 32. And Brahmāṇī, wherever she rushed, made the enemies bereft of valour by sprinkling on them the water of her *kamaṇḍalu*—

8. 33. Māheśvarī slew the Asuras with her trident, Vaishṇavī with her *Chakra* and Kaumārī with her javelin, filled with extreme rage.

ऐन्द्रीकुलिशपातेन शतशो दैत्यदानवाः ।
पेतुर्विदारिताः पृथ्व्यां रुधिरौघप्रवर्षिणः ॥३४॥

तुण्डप्रहारविध्वस्ता दंष्ट्राग्रक्षतवक्षसः ।
वाराहमूर्त्या न्यपतंश्चक्रेण च विदारिताः ॥३५॥

नखैर्विदारितांश्चान्यान् भक्षयन्ती महासुरान् ।
नारसिंही चचाराजौ नादापूर्णदिगम्बरा ॥३६॥

चण्डाट्टहासैरसुराः शिवदूत्यभिदूषिताः ।
पेतुः पृथिव्यां पतितांस्तांश्चखादाथ सा तदा ॥३७॥

इति मातृगणं क्रुद्धं मर्दयन्तं महासुरान् ।
दृष्ट्वाभ्युपायैर्विविधैर्नेशुर्देवारिसैनिकाः ॥३८॥

पलायनपरान् दृष्ट्वा दैत्यान् मातृगणार्दितान् ।
योद्धुमभ्याययौ क्रुद्धो रक्तबीजो महासुरः ॥३९॥

रक्तबिन्दुर्यदा भूमौ पतत्यस्य शरीरतः ।
समुत्पतति मेदिन्यां तत्प्रमाणस्तदासुरः ॥४०॥

युयुधे स गदापाणिरिन्द्रशक्त्या महासुरः ।
ततश्चैन्द्री स्ववज्त्रेण रक्तबीजमताडयत् ॥४१॥

कुलिशेनाहतस्याशु बहु सुस्राव शोणितम् ।
समुत्तस्थुस्ततो योधास्तद्रूपास्तत्पराक्रमाः ॥४२॥

यावन्तः पतितास्तस्य शरीराद्रक्तबिन्दवः ।
तावन्तः पुरुषा जातास्तद्वीर्यबलविक्रमाः ॥४३॥

ते चापि युयुधुस्तत्र पुरुषा रक्तसम्भवाः ।
समं मातृभिरत्युग्रशस्त्रपातातिभीषणम् ॥४४॥

8. 34. Aindrī did the same with her thunderbolt, by which hundreds of Daityas and Dānavas fell down on the earth with streams of blood going out from their bodies.

8. 35. Shattered by the Goddess Vārāhī with blows of her snout, and wounded in the chest by her pointed tusk, the Asuras fell down as torn by her *Chakra*.

8. 36. Nārasiṁhī devouring the great Asuras torn by her claws roamed about on the battle field, filling the quarters and the sky with her roars.

8. 37. Broken in their spirit by the violent laughter of Śiva-Dūtī, the Asuras fell down on the earth; and she then began to devour those who had fallen.

8. 38. Seeing the enraged host of the seven Mātṛikās crushing the great Asuras in this manner and severed by various means, the enemies of the gods took to their heels.

8. 39. Then Raktabīja, the Great Asura, seeing the Daityas thus crushed by the Mātṛikās fleeing from battle, came forward to give battle in wrath.

8. 40. Whenever from his body a drop of blood fell on the ground, instantaneously sprang up from the earth an Asura of the same size.

8. 41. Then the Great Asura with a club in his hand fought with the Indrāṇī and then Aindrī struck Raktabīja with her thunderbolt.

8. 42. Blood flowed quickly from him when wounded by the thunderbolt; from that blood issued forth fresh combatants like him in form and in valour.

8. 43. As many drops of blood fell from his body, so many persons came into being, like him in courage, strength and valour.

8. 44. And those men also sprang up from his blood, fought there with the Mātṛikās in a more dreadful manner hurling very formidable weapons.

पुनश्च वज्रपातेन क्षतमस्य शिरो यदा ।
ववाह रक्तं पुरुषास्ततो जाताः सहस्रशः ॥४५॥

वैष्णवी समरे चैनं चक्रेणाभिजघान ह ।
गदया ताडयामास ऐन्द्री तमसुरेश्वरम् ॥४६॥

वैष्णवीचक्रभिन्नस्य रुधिरस्रावसम्भवैः ।
सहस्रशो जगद्व्याप्तं तत्प्रमाणैर्महासुरैः ॥४७॥

शक्त्या जघान कौमारी वाराही च तथासिना ।
माहेश्वरी त्रिशूलेन रक्तबीजं महासुरम् ॥४८॥

स चापि गदया दैत्यः सर्वा एवाहनत् पृथक् ।
मातृः कोपसमाविष्टो रक्तबीजो महासुरः ॥४९॥

तस्याहतस्य बहुधा शक्तिशूलादिभिर्भुवि ।
पपात यो वै रक्तौघस्तेनासञ्छतशोऽसुराः ॥५०॥

तैश्चासुरासृक्सम्भूतैरसुरैः सकलं जगत् ।
व्याप्तमासीत्ततो देवा भयमाजग्मुरुत्तमम् ॥५१॥

तान् विषण्णान् सुरान् दृष्ट्वा चण्डिका प्राह सत्वरम् ।
उवाच कालीं चामुण्डे विस्तीर्णं वदनं कुरु ॥५२॥

मच्छस्त्रपातसम्भूतान् रक्तबिन्दून्महासुरान् ।
रक्तबिन्दोः प्रतीच्छ त्वं वक्त्रेणानेन वेगिना ॥५३॥

भक्षयन्ती चर रणे तदुत्पन्नान्महासुरान् ।
एवमेष क्षयं दैत्यः क्षीणरक्तो गमिष्यति ॥५४॥

भक्ष्यमाणास्त्वया चोग्रा न चोत्पत्स्यन्ति चापरे ।
इत्युक्त्वा तां ततो देवी शूलेनाभिजघान तम् ॥५५॥

मुखेन जगृहे काली रक्तबीजस्य शोणितम् ।
ततोऽस्रावाजघानाथ गदया तत्र चण्डिकाम् ॥५६॥

Goddess Kāli-Chāmuṇḍā holding the Demons Chaṇḍa and Muṇḍa
From a 15th Century Manuscript in Apabhraṁśa style.

8. 45. And again when his head was wounded by the blow of her thunderbolt, his blood poured forth, and therefrom were born men in thousands.

8. 46. Vaishṇavī struck at him in battle with her *Chakra*; Aindrī hit that lord of the Asuras with her club.

8. 47. When he was thus split by the *Chakra* of Vaishṇavī, then from his flowing blood were born thousands of great Asuras of his stature and filled the world all over.

8. 48. Kaumārī struck that Asura Raktabīja with her spear, and Vārāhī with her sword as also Māheśvarī with her trident.

8. 49. And that Daitya also struck with his club each one of the Mātrikās filled as Raktabija, the Great Asura was with wrath.

8. 50. From the stream of blood which fell on the earth from his body when he was wounded at many places by the spears, tridents and other weapons, hundreds of Asuras were born.

8. 51. And those Asuras that were born from the blood of Raktabīja filled the whole world. At this the gods were overcome with extreme terror.

8. 52. Seeing the gods dejected, Chaṇḍikā exclaimed impetuously and spoke to Kālī, O Chāmuṇḍā, open thy mouth wide.

8. 53. With this mouth of yours, take in quickly the drops of blood produced from the blows of my weapons and also the great Asuras born from those blood drops.

8. 54. Roam about in the battle field, devouring the great Asuras that spring from him, so shall this Daitya with his blood flown out meet destruction.

8. 55. As these fierce demons are devoured by you, others will not be born. Having thus spoken the Goddess smote Raktabīja with her dart.

8. 56. Kālī drank the blood of Raktabīja with her mouth. Then he struck Chaṇḍikā there with his club.

न चास्या वेदनां चक्रे गदापातोऽल्पिकामपि ।
तस्याहतस्य देहात्तु बहु सुस्राव शोणितम् ॥५७॥

यतस्ततस्तद्वक्त्रेण चामुण्डा सम्प्रतीच्छति ॥५८॥

मुखे समुद्गता येऽस्या रक्तपातान्महासुराः ।
तांश्चखादाथ चामुण्डा पपौ तस्य च शोणितम् ॥५९॥

देवी शूलेन वज्रेण बाणैरसिभिर्ऋष्टिभिः ।
जघान रक्तबीजं तं चामुण्डापीतशोणितम् ॥६०॥

स पपात महीपृष्ठे शस्त्रसङ्घसमाहतः ।
निरक्तश्च महीपाल रक्तबीजो महासुरः ॥६१॥

ततस्ते हर्षमतुलमवापुस्त्रिदशा नृप ।
तेषां मातृगणो जातो ननर्तासृङ्मदोद्धतः ॥६२॥

इति श्री मार्कण्डेयपुराणे सावर्णिके मन्वन्तरे देवीमाहात्म्ये रक्तबीजवधो नामाष्टमोऽध्यायः ॥ ८ ॥

8. 57. The blow of his club did not cause her the slightest pain ; the Goddess also struck the evil-minded one with her club.

8. 58 But from his stricken body the blood flowed profusely; Chāmuṇḍā licked it with her mouth in every direction.

8. 59. Chāmuṇḍā also swallowed the great Asuras born from the flow of his blood who came in her mouth, and at the same time drank the blood which flowed from his body.

8. 60. The Goddess (Kauśikī) smote Raktabīja with her dart thunderbolt, arrow, sword and spear, while Chāmuṇḍā went on drinking the blood.

8. 61. Thus stricken with a multitude of weapons and rendered bloodless, the great Asura Raktabīja fell on the ground, O King.

8. 62. Thereupon the gods attained great joy, O King.
The Mātṛikās born from the bodies of the gods danced, being intoxicated with blood.

Thus ends Chapter Eight, called The Slaying of Raktabīja, of the Devi-Māhātmya in the Mārkaṇḍeya Purāṇa (=Ch. 88 of Märk. P.)

नवमोऽध्यायः

राजोवाच--

त्रिचित्रमिदमाख्यातं भगवन् भवता मम ।
देव्याश्चरितमाहात्म्यं रक्तबीजवधाश्रितम् ॥ १ ॥

भूयश्चेच्छाम्यहं श्रोतुं रक्तबीजे निपातिते ।
चकार शुम्भो यत्कर्म निशुम्भश्चातिकोपतः ॥ २ ॥

ऋषिरुवाच—

चकार कोपमतुलं रक्तबीजे निपातिते ।
शुम्भासुरो निशुम्भश्च हतेष्वन्येषु चाहवे ॥ ३ ॥

हन्यमानं महासैन्यं विलोक्यामर्षमुद्वहन् ।
अभ्यधावन्निशुम्भोऽथ मुख्ययासुरसेनया ॥ ४ ॥

तस्याग्रतस्तथा पृष्ठे पार्श्वयोश्च महासुराः ।
संदष्टौष्ठपुटाः क्रुद्धा हन्तुं देवीमुपाययुः ॥ ५ ॥

आजगाम महावीर्यः शुम्भोऽपि स्वबलैर्वृतः ।
निहन्तुं चण्डिकां कोपात्कृत्वा युद्धं तु मातृभिः ॥ ६ ॥

ततो युद्धमतीवासीद् देव्या शुम्भनिशुम्भयोः ।
शरवर्षमतीवोग्रं मेघयोरिव वर्षतोः ॥ ७ ॥

चिच्छेदास्ताञ्छरांस्ताभ्यां चण्डिका स्वशरोत्करैः ।
ताडयामास चाङ्गेषु शस्त्रौघैरसुरेश्वरी ॥ ८ ॥

निशुम्भो निशितं खड्गं चर्म चादाय सुप्रभम् ।
अताडयन्मूर्ध्नि सिंहं देव्या वाहनमुत्तमम् ॥ ९ ॥

CHAPTER IX

The king said :

9. 1. Wonderful is this that you, adorable Sir, have related to me about the glory of the exploits of the Goddess in connection with the slaying of Raktabīja.

9. 2. I wish to hear further what Śumbha and the wrathful Niśumbha did after Raktabīja was killed.

The Rishi said :

9. 3. After the slaying of Raktabīja, the Asura Śumbha and also Niśumbha were filled with exceeding rage, seeing the death of other Asuras in battle.

9. 4. Giving vent to his indignation at beholding his great army's slaughter, Niśumbha then rushed forward with the pick of Asura forces.

9. 5. In front of him, behind him and on both sides of him, great Asuras biting their lips and enraged, advanced to slay the Goddess.

9. 6. Śumbha also, mighty in valour, went forward, surrounded with his troops, determined to slay Chaṇḍikā in his rage, after fighting with the Mātṛikās.

9. 7. Then occurred a fierce combat between the Goddess on one side and Śumbha-Niśumbha on the other, who like thundering clouds rained a most tempestuous shower of arrows on her.

9. 8. Chaṇḍikā quickly split with her shower of arrows the arrows shot by them, and smote the two Asura-kings in their limbs with her numerous weapons.

9. 9. Niśumbha grasping a sharp sword and a glittering shield struck on the head of the lion who was the noble vehicle of the Goddess.

ताडिते वाहने देवी क्षुरप्रेणासिमुत्तमम् ।
निशुम्भस्याशु चिच्छेद चर्म चाप्यष्टचन्द्रकम् ॥१०॥

छिन्ने चर्मणि खड्गे च शक्तिं चिक्षेप सोऽसुरः ।
तामप्यस्य द्विधा चक्रे चक्रेणाभिमुखागताम् ॥११॥

कोपाध्मातो निशुम्भोऽथ शूलं जग्राह दानवः ।
आयातं मुष्टिपातेन देवी तच्चाप्यचूर्णयत् ॥१२॥

आविध्याथ गदां सोऽपि चिक्षेप चण्डिकां प्रति ।
सापि देव्या त्रिशूलेन भिन्ना भस्मत्वमागता ॥१३॥

ततः परशुहस्तं तमायान्तं दैत्यपुङ्गवम् ।
आहत्य देवी बाणौघैरपातयत् भूतले ॥१४॥

तस्मिन्निपतिते भूमौ निशुम्भे भीमविक्रमे ।
भ्रातर्यतीव संक्रुद्धः प्रययौ हन्तुमम्बिकाम् ॥१५॥

स रथस्थस्तथात्युग्रैर्गृहीतपरमायुधैः ।
भुजैरष्टाभिरतुलैर्व्याप्याशेषं बभौ नभः ॥१६॥

तमायान्तं समालोक्य देवी शङ्खमवादयत् ।
ज्याशब्दं चापि धनुषश्चकारातीव दुःसहम् ॥१७॥

पूरयामास ककुभो निजघण्टास्वनेन च ।
समस्तदैत्यसैन्यानां तेजोवधविधायिना ॥१८॥

ततः सिंहो महानादैस्त्याजितेभमहामदैः ।
पूरयामास गगनं गां तथोपदिशो दश ॥१९॥

ततः काली समुत्पत्य गगनं क्ष्मामताडयत् ।
कराभ्यां तन्निनादेन प्राक्स्वनास्ते तिरोहिताः ॥२०॥

9. 10. When her animal was struck, the Goddess quickly cut into pieces with her kshurapra (a kind of arrow with a sharp broad-edge) the excellent sword of Niśumbha, and also his shield adorned with the motif of eight crescents.

9. 11. When his shield was split and sword also broken, the Asura whirled his spear ; but the Goddess cut that also into two with her Chakra as it came towards her.

9. 12. Then the Dānava Niśumbha, swollen with wrath, seized a dart ; but the Goddess also reduced it to dust, as it came, with a blow of her fist.

9. 13. Then taking an aim with his club he flung it against Chaṇḍikā. That also, severed by the trident of the Goddess, was turned to ashes.

9. 14. Then the Goddess seeing the heroic Daitya advancing towards her with a battle-axe in hand, struck him with a multitude of arrows and laid him low on the ground.

9. 15. When his brother Niśumbha of terrific prowess fell to the ground, Śumbha became extremely infuriated and strode forward to slay Ambikā.

9. 16. And he, standing in his chariot and holding aloft excellent weapons in his eight matchless hands, appeared to fill the entire sky.

9. 17. Seeing him approaching, the Goddess blew her conch, and made a twang of her bow-string, which was extremely unbearable.

9. 18. And the Goddess filled all regions with the ringing of her bell which destroyed the strength of all the Daitya-host.

9. 19. Then her lion filled the heaven, the earth and the ten regions of space with loud roars, which made the great elephants of the quarters bereft of their rut.

9. 20. Then Kālī springing up in the sky bounced and struck the earth with both hands and by that noise all the previous sounds were drowned.

अट्टाट्टहासमशिवं शिवदूती चकार ह ।
तैः शब्दैरसुरास्त्रेसुः शुम्भः कोपं परं ययौ ॥२१॥

दुरात्मंस्तिष्ठ तिष्ठेति व्याजहाराम्बिका यदा ।
तदा जयेत्यभिहितं देवैराकाशसंस्थितैः ॥२२॥

शुम्भेनागत्य या शक्तिर्मुक्ता ज्वालातिभीषणा ।
आयान्ती वह्निकूटाभा सा निरस्ता महोल्कया ॥२३॥

सिंहनादेन शुम्भस्य व्याप्तं लोकत्रयान्तरम् ।
निर्घातनिःस्वनो घोरो जितवानवनीपते ॥२४॥

शुम्भमुक्ताञ्छरान्देवी शुम्भस्तत्प्रहिताञ्छरान् ।
चिच्छेद स्वशरैरुग्रैः शतशोऽथ सहस्रशः ॥२५॥

ततः सा चण्डिका क्रुद्धा शूलेनाभिजघान तम् ।
स तदाभिहतो भूमौ मूर्च्छितो निपपात ह ॥२६॥

ततो निशुम्भः सम्प्राप्य चेतनामात्तकार्मुकः ।
आजघान शरैर्देवीं कालीं केसरिणं तथा ॥२७॥

पुनश्च कृत्वा बाहूनामयुतं दनुजेश्वरः ।
चक्रायुधेन दितिजश्छादयामास चण्डिकाम् ॥२८॥

ततो भगवती क्रुद्धा दुर्गा दुर्गार्तिनाशिनी ।
चिच्छेद तानि चक्राणि स्वशरैः सायकांश्च तान् ॥२९॥

ततो निशुम्भो वेगेन गदामादाय चण्डिकाम् ।
अभ्यधावत वै हन्तुं दैत्यसेनासमावृतः ॥३०॥

तस्यापतत एवाशु गदां चिच्छेद चण्डिका ।
खड्गेन शितधारेण स च शूलं समाददे ॥३१॥

9. 21. Śiva-Dūtī gave out a loud and ominous peal of laughter. The Asuras were frightened by those sounds, and Śumbha flew into an utmost rage.

9. 22. 'O, you of evil nature, stop, stop,' as Ambikā spoke these words, then the Devas, stationed in the sky, cheered her with the words 'Be victorious'.

9. 23. The spear which Śumbha advancing whirled, looked terrible by its flame, but as it was coming along with its lustre of like a pillar of fire, it was neutralised by a big fire brand of the Goddess.

9. 24. The space in the three worlds became filled with the leonine roar of Śumbha. but the terrific thundering sound (of the Goddess) drowned it, O king.

9. 25. The Goddess split the arrows shot by Śumbha, and Śumbha did the same to the arrows shot by the Goddess, each with his or her sharp arrows discharged in hundreds and thousands.

9. 26. Then Chaṇḍikā became enraged and smote him with a trident, Wounded therewith, he fainted and fell on the ground.

9. 27. Niśumbha regaining his consciousness, and holding his bow, struck wtth his arrows Goddess Kāli and her lion.

9. 28. The lord of Asuras, the son of Diti, putting forth a myriad arms, covered Chaṇḍikā with thousands of Chakras.

9. 29. Then Goddess Durgā who destroys difficulty and afflictions, grew furious and split those Chakras and those arrows with her own shafts.

9. 30. Then Niśumbha surrounded by the Daitya-army, swiftly seizing his club rushed at Chaṇḍikā to slay her.

9. 31. Just as he was advancing, Chaṇḍikā quickly split his club with her sharp-edged sword. Then he took hold of a dart as Niśumbha, the tormentor of the gods. was rushing with a dart in hand, Chaṇḍikā pierced him in the heart with a swiftly thrown dart.

शूलहस्तं समायान्तं निशुम्भममरार्दनम् ।
हृदि विव्याध शूलेन वेगाविद्धेन चण्डिका ॥३२॥

भिन्नस्य तस्य शूलेन हृदयान्निःसृतोऽपरः ।
महाबलो महावीर्यस्तिष्ठेति पुरुषो वदन् ॥३३॥

तस्य निष्क्रामतो देवी प्रहस्य स्वनवत्ततः ।
शिरश्चिच्छेद खड्गेन ततोऽसावपतद्भुवि ॥३४॥

ततः सिंहश्चखादोग्रं दंष्ट्राक्षुण्णशिरोधरान् ।
असुरांस्तांस्तथा काली शिवदूती तथापरान् ॥३५॥

कौमारीशक्तिनिर्भिन्नाः केचिन्नेशुर्महासुराः ।
ब्रह्माणीमन्त्रपूतेन तोयेनान्ये निराकृताः ॥३६॥

माहेश्वरीत्रिशूलेन भिन्नाः पेतुस्तथापरे ।
वाराहीतुण्डघातेन केचिच्चूर्णीकृता भुवि ॥३७॥

खण्डं खण्डं च चक्रेण वैष्णव्या दानवा कृताः ।
वज्रेण चैन्द्री हस्ताग्रविमुक्तेन तथापरे ॥३८॥

केचिद्विनेशुरसुराः केचिन्नष्टा महाहवात् ।
भक्षिताश्चापरे कालीशिवदूतीमृगाधिपैः ॥३९॥

इति श्रीमार्कण्डेयपुराणे सावर्णिके मन्वन्तरे देवीमाहात्म्ये
निशुम्भवधो नाम नवमोऽध्यायः ॥ ९ ॥

9. 32. From the heart of Niśumbha that was pierced by dart, sprang forth another person of great strength aud valour, asking the Devī to stop.

9. 33. Then the Goddass laughed loudly and cut off with her sword the head of the person who was coming out. Thereupon he fell to the ground.

9. 34. The lion then devoured those Asuras whose necks he had crushed with his sharp teeth, and Kālī and Śiva-Dūtī devoured others.

9. 35. Some of the great Asuras perished when pierced by the spear of the Kaumārī.

9. 36. Others were finished by the waters sanctified with the recitation of mantras by Brahmāṇī.

9. 37. Others fell down as they were pierced by the trident of Māheśvarī; still others were pounded by the blows from the snout of Vārāhī.

9. 38. The Asuras were torn asunder into pieces by the Chakra of Vaishṇavī, and others were disposed of by the thunderbolt discharged by the hands of Indrāṇī.

9. 39. Some Asuras were killed, some fled from the battle, and others were devoured by Kālī, Śiva-Dūtī and the lion.

End of Chapter IX, the slaying of Niśumbha (Niśumbha Vadha), of the Devī-Māhātmya in Mārkaṇḍeya-Purāṇa (= Chapter 89 of Mārk. P.)

दशमोऽध्यायः

ऋषिरुवाच—

निशुम्भं निहतं दृष्ट्वा भ्रातरं प्राणसम्मितम् ।
हन्यमानं बलं चैव शुम्भः क्रुद्धोऽब्रवीद्वचः ॥१॥

बलावलेपाद् दुष्टे त्वं मा दुर्गे गर्वमावह ।
अन्यासां बलमाश्रित्य युद्धचसे याऽतिमानिनी ॥२॥

देव्युवाच—

एकैवाहं जगत्यत्र द्वितीया का ममापरा ।
पश्यैता दुष्ट मय्येव विशन्त्यो मद्विभूतयः ॥३॥

ऋषिरुवाच—

ततः समस्तास्ता देव्यो ब्रह्माणीप्रमुखा लयम् ।
तस्या देव्यास्तनौ जग्मुरेकैवासीत्तदाम्बिका ॥४॥

देव्युवाच—

अहं विभूत्या बहुभिरिह रूपैर्यदा स्थिता ।
तत्संहृतं मयैकैव तिष्ठाम्याजौ स्थिरो भव ॥५॥

ऋषिरुवाच—

ततः प्रववृते युद्धं देव्याः शुम्भस्य चोभयोः ।
पश्यतां सर्वदेवानामसुराणां च दारुणम् ॥६॥

शरवर्षैः शितैः शस्त्रैस्तथास्त्रैश्चैव दारुणैः ।
तयोर्युद्धमभूद्भूयः सर्वलोकभयङ्करम् ॥७॥

दिव्यान्यस्त्राणि शतशो मुमुचे यान्यथाम्बिका ।
बभञ्ज तानि दैत्येन्द्रस्तत्प्रतीघातकर्तृभिः ॥८॥

मुक्तानि तेन चास्त्राणि दिव्यानि परमेश्वरी ।
बभञ्ज लीलयैवोग्रहुङ्कारोच्चारणादिभिः ॥९॥

CHAPTER X.

The Ṛishi said :

10. 1. Seeing that his brother Niśumbha who was dear to him like his own life had been slaughtered, and his army was being killed, Śumbha flew into a rage and said :

10. 2. "O Durgā. you are puffed up with the pride of strength, do not be haughty, you are exceedingly proud but fighting with the strength of others".

The Devī said :

10. 3. "I am all alone in the world here, what other is there besides me, O you wild one, see that these goddesses are my own powers entering into myself".

The Ṛishi said :

10. 4. Then all those Matrikās, Brahmāṇī and others became absorbed in the body of the Goddess. Thereupon Ambikā alone remained.

The Devī said :

10. 5. "Through my power I stood here in many forms ; all that has been withdrawn by me, and now I stand alone. Be you steadfast in combat."

The Ṛishi said :

10. 6. Then began a dreadful battle between both of them, the Goddess and Śumbha, while all the gods and Asuras became on-lookers.

10. 7. With showers of arrows, with sharp weapons and dreadful missiles, both engaged in battle which frightened all the world.

10. 8. Then the lord of the Daityas broke the Divine missiles discharged by the Goddess with his own weapons that countered them.

10. 9. Then the Supreme Goddess with the utterance of fierce Huṅkāra and other shouts broke playfully the celestial missiles discharged by the Asura.

ततः शरशतैर्देवीमाच्छादयत सोऽसुरः ।
सापि तत्कुपिता देवी धनुश्चिच्छेद चेषुभिः ॥१०॥

छिन्ने धनुषि दैत्येन्द्रस्तथा शक्तिमथाददे ।
चिच्छेद देवी चक्रेण तामप्यस्य करे स्थिताम् ॥११॥

ततः खड्गमुपादाय शतचन्द्रं च भानुमत् ।
अभ्यधावत्तदा देवीं दैत्यानामधिपेश्वरः ॥१२॥

तस्यापतत एवाशु खड्गं चिच्छेद चण्डिका ।
धनुर्मुक्तैः शितैर्बाणैश्चर्म चार्ककरामलम् ॥१३॥

हताश्वः स तदा दैत्यश्छिन्नधन्वा विसारथिः ।
जग्राह मुद्गरं घोरमम्बिकानिधनोद्यतः ॥१४॥

चिच्छेदापततस्तस्य मुद्गरं निशितैः शरैः ।
तथापि सोऽभ्यधावत्तां मुष्टिमुद्यम्य वेगवान् ॥१५॥

स मुष्टिं पातयामास हृदये दैत्यपुङ्गवः ।
देव्यास्तं चापि सा देवी तलेनोरस्यताडयत् ॥१६॥

तलप्रहाराभिहतो निपतात महीतले ।
स दैत्यराजः सहसा पुनरेव तथोत्थितः ॥१७॥

उत्पत्य च प्रगृह्योच्चैर्देवीं गगनमास्थितः ।
तत्रापि सा निराधारा युयुधे तेन चण्डिका ॥१८॥

नियुद्धं खे तदा दैत्यश्चण्डिका च परस्परम् ।
चक्रतुः प्रथमं सिद्धमुनिविस्मयकारणम् ॥१९॥

ततो नियुद्धं सुचिरं कृत्वा तेनाम्बिका सह ।
उत्पात्य भ्रामयामास चिक्षेप धरणीतले ॥२०॥

10. 10. Then the Asura covered the Goddess with hundreds of arrows. Thereupon the Goddess also becoming enraged at it, split his bow with her arrows.

10. 11. And when the bow was split the lord of the Daityas took up his spear. That also, held in his hand, the Goddess split with a Chakra.

10. 12. Then the supreme monarch of the Asuras, seizing his sword which was decorated with a Sun symbol and a hundred crescent motif, rushed at the Goddess at that moment.

10. 13. Just as he was advancing, Chaṇḍikā quickly split his sword with sharp arrows shot from her bow and also his shield as bright as the solar ray.

10. 14. With his steed slain, with his bow split, without a charioteer, the Daitya then seized his terrible mace, being ready to slay Ambikā.

10. 15-16. As he was rushing at her, she split the mace with sharp arrows Even then raising his fist, he rushed swiftly at her, the heroic Asura brought his fist down on the heart of the Goddess. And the Goddess also with her palm struck him on his chest.

10. 17. Struck by her palm, the Daitya king fell on the earth but immediately he rose up again.

10. 18. Springing forward he seized the Goddess and went up high into the sky. There also Chaṇḍikā being without any support fought with him.

10. 19. Then the Daitya Śumbha and Chaṇḍikā fought with each other in the air in a close combat, which filled the Siddhas, and Munis with wonder.

10. 20. After carrying on a close combat with him for a long time, Ambikā lifted him up and whirled him around and flung him on the earth.

स क्षिप्तो धरणीं प्राप्य मुष्टिमुद्यम्य वेगितः ।
अभ्यधावत् दुष्टात्मा चण्डिकानिधनेच्छया ॥२१॥

तमायान्तं ततो देवी सर्वदैत्यजनेश्वरम् ।
जगत्यां पातयामास भित्वा शूलेन वक्षसि ॥२२॥
स गतायुः पपातोर्व्यां देवीशूलाग्रविक्षतः ।

चालयन् सकलां पृथ्वीं साब्धिद्वीपां सपर्वताम् ॥२३॥
ततः प्रसन्नमखिलं हते तस्मिन् दुरात्मनि ।
जगत्स्वास्थ्यमतीवाप निर्मलं चाभवन्नभः ॥२४॥
उत्पातमेघाः सोल्का ये प्रागासंस्ते शमं ययुः ।

सरितो मार्गवाहिन्यस्तथासंस्तत्र पातिते ॥२५॥
ततो देवगणाः सर्वे हर्षनिर्भरमानसाः ।
बभूवुर्निहते तस्मिन् गन्धर्वा ललितं जगुः ।
अवादयंस्तथैवान्ये ननृतुश्चाप्सरोगणाः ॥२६॥

ववुः पुण्यास्तथा वाताः सुप्रभोऽभूद्दिवाकरः ।
जज्वलुश्चाग्नयःशान्ताः शान्ता दिग्जनितस्वनाः ॥२७॥

इति श्रीमार्कण्डेयपुराणे सावर्णिके मन्वन्तरे देवीमाहात्म्ये शुम्भवधो नाम दशमोऽध्यायः ॥ १० ॥

10. 21. When flung thus, he touched the earth and raising his fist hastily rushed forward wishing with his evil nature to kill Chaṇḍikā.

10. 22. Seeing him, the lord of all the Daityas rushing towords her the Goddess pierced him in the heart with her dart on the breast and felled him on the earth.

10. 23. Shattered by the sharp dart of the Goddess, he fell lifeless on the ground, shaking the whole earth with seas. islands and mountains.

10. 24. When that evil-natured Asura was slain, the world became happy and regained perfect well-being, and the sky became clear.

10. 25. The Portents which first appeared as flaming clouds became tranquil, and the rivers kept within their channel when Śumbha was killed.

10. 26. When he had been slain the hosts of gods became filled with joy in their mind, and the Gandharvas chanted sweet songs, and others sounded their instruments and the bands of Apsaras danced.

10. 27. Favourable winds began to blow ; the Sun shone with perfect brilliance, the sacred fire burnt in a tranquil manner ; and the strange sounds that had filled the quarters of space also disappeared.

End of Chapter X, called 'the slaying of Śumbha' (Śumbha-Vadha), of the Devī-Māhātmya in the Mārkaṇḍeya Purāṇa. (=Chapter 90 of Märk. P.)

एकादशोऽध्यायः

ऋषिरुवाच—

देव्या हते तत्र महासुरेन्द्रे
सेन्द्राः सुरा वह्निपुरोगमास्ताम् ।
कात्यायनीं तुष्टुवुरिष्टलाभाद्
विकाशिवक्त्राब्जविकाशिताशाः ॥ १ ॥

देवि प्रपन्नार्तिहरे प्रसीद
प्रसीद मातर्जगतोऽखिलस्य ।
प्रसीद विश्वेश्वरि पाहि विश्वं
त्वमीश्वरी देवि चराचरस्य ॥ २ ॥

आधारभूता जगतस्त्वमेका
महीस्वरूपेण यतः स्थितासि ।
अपां स्वरूपस्थितया त्वयैत-
दाप्यायते कृत्स्नमलङ्घ्यवीर्ये ॥ ३ ॥

त्वं वैष्णवी शक्तिरनन्तवीर्या
विश्वस्य बीजं परमासि माया ।
सम्मोहितं देवि समस्तमेतत्
त्वं वै प्रसन्ना भुवि मुक्तिहेतुः ॥ ४ ॥

विद्याः समस्तास्तव देवि भेदाः
स्त्रियः समस्ताः सकला जगत्सु ।
त्वयैकया पूरितमम्बयैतत्
का ते स्तुतिः स्तव्यपरा परोक्तिः ॥ ५ ॥

CHAPTER XI

The Ṛishi said :—

11. 1. When the great lord of the Asuras was slain there by the Goddess, Indra and the other gods led by Agni offered praise to her, Kātyāyanī, because they had gained their desire ; and their faces shone forth, and their hopes became manifest.

11. 2. "O Goddess, who removest the sufferings of thy suppliants, be gracious !
Be gracious, O mother of the whole world !
Be gracious, O queen of the universe ! safeguard the universe !
Thou, O Goddess, art queen of all that is movable and immovable !

11. 3. Thou alone hast become the support of the world,
Because thou dost subsist in the form of the earth !
By thee, who existest in the form of water, all
This universe is filled, O thou inviolable in thy valour !

11. 4. Thou art Vishṇu's energy, boundless in thy valour ;
Thou art the germ of the universe, thou art Illusion sublime !
All this world has been bewitched, O Goddess ;
Thou indeed when attained, art the cause of final emancipation from existence on the earth !

11. 5. All sciences are portions of thee, O Goddess ;
So are all females without exception in the worlds !
By thee alone, as mother, this world has been filled !
What praise can there be for thee ?
Thou art beyond praise, the sublimest expression !

सर्वभूता यदा देवी स्वर्गमुक्तिप्रदायिनी ।
त्वं स्तुता स्तुतये का वा भवन्तु परमोक्तयः ॥ ६ ॥

सर्वस्य बुद्धिरूपेण जनस्य हृदि संस्थिते ।
स्वर्गापवर्गदे देवि नारायणि नमोऽस्तु ते ॥ ७ ॥

कलाकाष्ठादिरूपेण परिणामप्रदायिनि ।
विश्वस्योपरतौ शक्ते नारायणि नमोऽस्तु ते ॥ ८ ॥

सर्वमङ्गलमाङ्गल्ये शिवे सर्वार्थसाधिके ।
शरण्ये त्र्यम्बके गौरि नारायणि नमोऽस्तु ते ॥ ९ ॥

सृष्टिस्थितिविनाशानां शक्तिभूते सनातनि ।
गुणाश्रये गुणमये नारायणि नमोऽस्तु ते ॥१०॥

शरणागतदीनार्तपरित्राणपरायणे ।
सर्वस्यार्तिहरे देवि नारायणि नमोऽस्तु ते ॥११॥

हंसयुक्तविमानस्थे ब्रह्माणीरूपधारिणि ।
कौशाम्भःक्षरिके देवि नारायणि नमोऽस्तु ते ॥१२॥

11. 6. When as being the Goddess, who constitutes every created thing,
And who bestows heaven and final emancipation from existence.
Thou art praised—for thy praise again
What sublime words can be sufficient ?

11. 7. O thou, who abidest under the form of Intelligence in the heart of every living creature ;
O Goddess, who bestowest Svarga and final emancipation from existence,
O Nārāyaṇī, reverence be to thee !

11. 8. Thou in the form of minutes, moments and other portions of time,
Dost bring results to pass ;
O thou, who art mighty in the death of the universe,
O Nārāyaṇī, reverence be to thee !

11. 9. O thou who art beneficent with every happiness,
O lady auspicious, who accomplishest every petition,
O giver of refuge, O Tryambakā, O brilliant one,
O Nārāyaṇī, reverence be to thee !

11. 10. O eternal Goddess, who constitutest the energy
Of creation, permanence and destruction,
O thou, abode of good qualities, who consistest of good qualities
O Nārāyaṇī, reverence be to thee !

11. 11. O thou, who art intent on saving the dejected,
Who protects the distressed seeking refuge under thee,
O Goddess, who removes the suffering of all,
O Nārāyaṇī, reverence be to thee !

11. 12. O thou who ridest in a heavenly car yoked with swans,
Who assumest the form of Brahmāṇī,
O Goddess who sprinklest kuśa-grass-steeped water,
O Nārāyaṇī, reverence be to thee !

त्रिशूलचन्द्राहिधरे महावृषभवाहिनि ।
माहेश्वरीस्वरूपेण नारायणि नमोऽस्तु ते ॥१३॥

मयूरकुक्कुटवृते महाशक्तिधरेऽनघे ।
कौमारीरूपसंस्थाने नारायणि नमोऽस्तु ते ॥१४॥

शङ्खचक्रगदाशार्ङ्गगृहीतपरमायुधे ।
प्रसीद वैष्णवीरूपे नारायणि नमोऽस्तु ते ॥१५॥

गृहीतोग्रमहाचक्रे दंष्ट्रोद्धृतवसुन्धरे ।
वराहरूपिणि शिवे नारायणि नमोऽस्तु ते ॥१६॥

नृसिंहरूपेणोग्रेण हन्तुं दैत्यान् कृतोद्यमे ।
त्रैलोक्यत्राणसहिते नारायणि नमोऽस्तु ते ॥१७॥

किरीटिनि महावज्रे सहस्रनयनोज्ज्वले ।
वृत्रप्राणहरे चैन्द्रि नारायणि नमोऽस्तु ते ॥१८॥

शिवदूतीस्वरूपेण हतदैत्यमहाबले ।
घोररूपे महारावे नारायणि नमोऽस्तु ते ॥१९॥

दंष्ट्राकरालवदने शिरोमालाविभूषणे ।
चामुण्डे चण्डमथने नारायणि नमोऽस्तु ते ॥२०॥

11. 13. O thou who holdest a trident, the moon and a serpent,
Who art borne on a huge bull,
With the natural character of Māheśvarī,
O Nārāyaṇī, reverence be to thee !

11. 14. O thou who art attended by the peacock and cock,
Who bearest a great spear, O sinless one ;
O thou who takest thy station in Kaumārī's form,
O Nārāyaṇī, reverence be to thee !

11. 15. O thou who holdest as thy finest weapons
A conch, discus, club, and the bow Śāraṅga,
Be gracious, O thou who hast Vaishṇavī's form ;
O Nārāyaṇī, reverence be to thee !

11. 16. O thou who graspest a huge formidable discus,
Who hast uplifted the earth with thy tusks,
O auspicious one, who hast a hog-like form,
O Nārāyaṇī, reverence be to thee !

11. 17. O thou who in the fierce man-lion form
Didst put forth thy efforts to slay the Daityas,
O thou who art connected with the deliverance of the three worlds,
O Nārāyaṇī, reverence be to thee !

11. 18. O thou who hast a diadem and a great thunderbolt,
Who art dazzling with a thousand eyes,
And who tookest away Vṛitra's life-breath, O Aindrī,
O Nārāyaṇī, reverence be to thee !

11. 19. O thou who with the nature of Śiva-Dūtī
Slewest the mighty hosts of the Daityas,
O thou of terrible form, of loud shrieks,
O Nārāyaṇī, reverence be to thee !

11. 20. O thou who hast a face formidable with tusks,
Who art decorated with a garland of heads,
O Chāmuṇḍā, who grindest shaven heads,
O Nārāyaṇī, reverence be to thee !

लक्ष्मि लज्जे महाविद्ये श्रद्धे पुष्टिस्वधे ध्रुवे ।
महारात्रि महाऽविद्ये नारायणि नमोऽस्तु ते ॥२१॥

मेधे सरस्वति वरे भूति बाभ्रवि तामसि ।
नियते त्वं प्रसीदेशे नारायणि नमोऽस्तु ते ॥२२॥

सर्वतः पाणिपादान्ते सर्वतोऽक्षिशिरोमुखे ।
सर्वतः श्रवणाघ्राणे नारायणि नमोऽस्तु ते ॥२३॥

सर्वस्वरूपे सर्वेशे सर्वशक्तिसमन्विते ।
भयेभ्यस्त्राहि नो देवि दुर्गे देवि नमोऽस्तु ते ॥२४॥

एतत्ते वदनं सौम्यं लोचनत्रयभूषितम् ।
पातु नः सर्वभीतिभ्यः कात्यायनि नमोऽस्तु ते ॥२५॥

ज्वालाकरालमत्युग्र मशेषासुरसूदनम् ।
त्रिशूलं पातु नो भीतेर्भद्रकालि नमोऽस्तु ते ॥२६॥

हिनस्ति दैत्यतेजांसि स्वनेनापूर्य या जगत् ।
सा घण्टा पातु नो देवि पापेभ्यो नः सुतानिव ॥२७॥

असुरासृग्वसापङ्कचर्चितस्ते करोज्ज्वलः ।
शुभाय खड्गो भवतु चण्डिके त्वां नता वयम् ॥२८॥

11. 21. O Lakshmī, Modesty, Wide-Knowledge !
O Faith, Nourishment, Svadhā, Immovable !
O Great-Night, Great Illusion !
O Nārāyaṇī, reverence be to thee !

11. 22. O Mental-Vigour, Sarasvatī, Choice One !
O Welfare, Wife of Babhru, Dark One !
O Self-controlled Queen, be thou gracious !
O Nārāyaṇī, reverence be to thee !

11. 23. O Goddess, who has he hands and feet everywhere,
Who has her eyes, head, and month in all places,
Who has her ears and her nose in all directions,
O Nārāyaṇī, reverence be to thee !

11. 24. O thou, who hast the nature of all, Queen of all !
O thou who possessest the might of all !
From terrors save us, O Goddess,
O Goddess Durgā, reverence be to thee !

11. 25. Kindly is this thy countenance,
Which is adorned with three eyes ;
May it guard us from all created things !
O Kātyāyanī, reverence be to thee !

11. 26. Formidable with flames, exceedingly sharp,
Destroying the Asuras without quarter,
May thy trident guard us from fear !
O Bhadra-kālī, reverence be to thee !

11. 27. Thy bell that fills the world with its ringing
And destroys the glories of the Daityas,
May thy bell guard us, O Goddess,
Even us like children from sins !

11. 28. Besmirched with the blood and fat of the Asuras
As with mire, gleaming with rays,
May thy scimitar be for our welfare !
O Chaṇḍikā, to thee we bow !

रोगानशेषानपहंसि तुष्टा
रुष्टा तु कामान् सकलानभीष्टान् ।
त्वामाश्रितानां न विपन्नराणां
त्वामाश्रिता ह्याश्रयतां प्रयान्ति ॥२९॥

एतत्कृतं यत्कदनं त्वयाऽद्य
धर्मद्विषां देवि महासुराणाम् ।
रूपैरनेकैर्बहुधाऽऽत्ममूर्तिं
कृत्वाम्बिके तत्प्रकरोति काऽन्या ॥३०॥

विद्यासु शास्त्रेषु विवेकदीपे-
ष्वाद्येषु वाक्येषु च का त्वदन्या ।
ममत्वगर्तेऽतिमहान्धकारे
विभ्रामयत्येतदतीव विश्वम् ॥३१॥

रक्षांसि यत्रोग्रविषाश्च नागा
यत्रारयो दस्युबलानि यत्र ।
दावानलो यत्र तथाब्धिमध्ये
तत्र स्थिता त्वं परिपासि विश्वम् ॥३२॥

विश्वेश्वरि त्वं परिपाहि विश्वं
विश्वात्मिका धारयसीति विश्वम् ।
विश्वेशवन्द्या भवती भवन्ति
विश्वाश्रया ये त्वयि भक्तिनम्राः ॥३३॥

देवि प्रसीद परिपालय नोऽरिभीते-
र्नित्यं यथासुरवधादधुनैव सद्यः ।
पापानि सर्वजगतां प्रशमं नयाशु
उत्पातपाकजनितांश्च महोपसर्गान् ॥३४॥

11. 29. Thou destroyst all sicknesses, when gratified ;
But when wrathful, destroyest all longed-for desires.
No calamity befalls men who have sought unto thee !
They who have sought unto thee become verily a refuge themselves !

11. 30. This slaughter that thou hast now wrought
On the great Asuras who hate righteousness, O Goddess,
By multiplying the body in many forms,—
O Ambikā, what other Goddess achieves that ?

11. 31. In the sciences, in the scriptures, which need the lamp of discrimination,
And in the ancient sayings, who but thou
Within the pit of selfishness, wherein is exceeding great darkness,
Causes this universe to whirl about most grievously ?

11. 32. Wherever dwell Rākshasas and virulently-poisonous Nāgas,
Wherever foes exist, wherever the powers of the Dasyus,
And where flaming fire appears amid the ocean,
There abiding thou dost safeguard the universe !

11. 33. O queen of the universe, thou safeguardest the universe !
Thou hast nature of the universe, for thou upholdest the universe.
Thou art the lady worthy to be praised by the lord of the universe. They are
The refuge of the universe, who bow in faith before thee !

11. 34. O Goddess, be gracious ! Protect us wholly from fear of our foes
Perpetually, as thou hast at this very time saved us promptly by the slaughter of the Asuras !
And bring thou quickly to rest the sins of all the worlds
And the great calamities which have sprung from the maturing of portents !

प्रणतानां प्रसीद त्वं देवि विश्वार्तिहारिणि।
त्रैलोक्यवासिनामाद्ये लोकानां वरदा भव ॥३५॥

देव्युवाच—

वरदाहं सुरगणा वरं यन्मनसेच्छथ।
तं वृणुध्वं प्रयच्छामि जगतामुपकारकम् ॥३६॥

देवा ऊचुः—

सर्वाबाधाप्रशमनं त्रैलोक्यस्याखिलेश्वरि।
एवमेव त्वया कार्यमस्मद्वैरिविनाशनम् ॥३७॥

देव्युवाच—

वैवस्वतेऽन्तरे प्राप्ते अष्टाविंशतिमे युगे।
शुम्भो निशुम्भश्चैवान्यावुत्पत्स्येते महासुरौ ॥३८॥

नन्दगोपगृहे जाता यशोदागर्भसम्भवा।
ततस्तौ नाशयिष्यामि विन्ध्याचलनिवासिनी ॥३९॥

पुनरप्यतिरौद्रेण रूपेण पृथिवीतले।
अवतीर्य हनिष्यामि वैप्रचित्तान्महासुरान् ॥४०॥

भक्षयन्त्याश्च तानुग्रान् वैप्रचित्तान्महासुरान्।
रक्ता दन्ता भविष्यन्ति दाडिमीकुसुमोपमाः ॥४१॥

ततो मां देवताः स्वर्गे मर्त्यलोके च मानवाः।
स्तुवन्तो व्याहरिष्यन्ति सततं रक्तदन्तिकाम् ॥४२॥

भूयश्च शतवार्षिक्यामनावृष्ट्यामनम्भसि।
मुनिभिः संस्तुता भूमौ सम्भविष्याम्ययोनिजा ॥४३॥

ततः शतेन नेत्राणां निरीक्षिष्यामि यन्मुनीन्।
कीर्तयिष्यन्ति मनुजाः शताक्षीमिति मां ततः ॥४४॥

11. 35. To us who are prostrate, be thou gracious,
O Goddess, who takest away affliction from the universe!
O thou worthy of praise from the dwellers in the three worlds,
Bestow thou boons on the worlds!

The Goddess said :—

11. 36. I am willing to grant you a boon, O gods, choose whatever you wish in your mind. I shall grant it for the welfare of the world.

The gods said :—

11. 37. O Supreme power overall, we ask for the pacification of all the afflictions of the three worlds, and similarly let all our enemies be destroyed by you.

The goddess said :—

11. 38. When the 28th yuga has arrived in the Vaivasvata Manu period, two other great Asuras named Śumbha and Niśumbha will be born.

11. 39. Then born from the womb of Yaśodā in the house of the Cow-herd king, Nanda, dwelling on the Vindhya mountain, I shall destroy those two Asuras.

11. 40. And again becoming incarnate in a very terrible form on this earth, I will slay the Asuras who are the descendants of Vipra-chitta.

11. 41. When I shall devour those fierce and great Asuras called Vaipra-chitta, my teeth shall become red like the flowers of the pomegranate.

11. 42. Thenceforth the gods in heaven and mortal men on this earth praising me shall always refer to me as the Red-toothed One.

11. 43. And again when rain and water shall fail for a hundred years, propitiated by the Munis I shall be born on the earth but not from a womb.

11. 44. Then I shall behold the Munis with a hundred eyes, and so people shall glorify me as the Hundred-eyed One.

ततोऽहमखिलं लोकमात्मदेहसमुद्भवैः ।
भरिष्यामि सुराः शाकैरावृष्टेः प्राणधारकैः ।
शाकम्भरीति विख्यातिं तदा यास्याम्यहं भुवि ॥४५॥

तत्रैव च वधिष्यामि दुर्गमाख्यं महासुरम् ।
दुर्गा देवीति विख्यातिं तदा यास्याम्यहं भुवि ॥४६॥

पुनश्चाहं यदा भीमं रूपं कृत्वा हिमाचले ।
रक्षांसि भक्षयिष्यामि मुनीनां त्राणकारणात् ॥४७॥

तदा मां मुनयः सर्वे स्तोष्यन्त्यानम्रमूर्तयः ।
भीमा देवीति विख्यातं तन्मे नाम भविष्यति ॥४८॥

यदारुणाख्यस्त्रैलोक्ये महाबाधां करिष्यति ।
तदाहं भ्रामरं रूपं कृत्वाऽसंख्येयषट्पदम् ॥४९॥

त्रैलोक्यस्य हितार्थाय वधिष्यामि महासुरम् ।
भ्रामरीति च मां लोकास्तदा स्तोष्यन्ति सर्वतः ॥५०॥

इत्थं यदा यदा बाधा दानवोत्था भविष्यति ।
तदा तदावतीर्याहं करिष्याम्यरिसंक्षयम् ॥५१॥

इति श्रीमार्कण्डेयपुराणे सावर्णिके मन्वन्तरे देवीमाहात्म्ये
नारायणी-स्तुतिर्नामैकादशोऽध्यायः ॥ ११ ॥

11. 45. At that time, O gods, I shall support the whole world with life sustaining vegetables, born out of my own body, until the rains set in again. Then I shall be famed on earth as Śākambharī.

11. 46. And in that very period I shall slay the great Asura named Durgama, from which I shall be celebrated under the name of Goddess Durgā.

11. 47. And again when taking a terrible form on mount Himāchala, I shall destroy the Rākshasas for the sake of protecting the Munis,

11. 48. Then all the Munis bowing their bodies reverently shall praise me, and I shall become celebrated under the name of Bhimā-Devī

11. 49. When the Asura named Aruṇa shall cause great havoc in the three worlds, then I shall take a Bee-like form comprising innumerable bees,

11. 50. And shall slay the great Asura for the welfare of the three worlds. The people shall then praise me on all sides under the name Bhrāmarī.

11. 51. Thus whenever trouble shall arise on account of Dānavas, I shall become incarnate and destroy the enemies,

Thus ends Chapter XI, called Hymn to Nārāyaṇī (Nārāyaṇī-stutih) of the Devī-Māhātmya in Mārkaṇḍeya Purāṇa, (=Chapter 91 of Mārk. P.)

द्वादशोऽध्यायः

देव्युवाच—

एभिः स्तवैश्च मां नित्यं स्तोष्यते यः समाहितः ।
तस्याहं सकलां बाधां नाशयिष्याम्यसंशयम् ॥१॥

मधुकैटभनाशं च महिषासुरघातनम् ।
कीर्तयिष्यन्ति ये तद्वद् वधं शुम्भनिशुम्भयोः ॥२॥

अष्टम्यां च चतुर्दश्यां नवम्यां चैकचेतसः ।
श्रोष्यन्ति चैव ये भक्त्या मम माहात्म्यमुत्तमम् ॥३॥

न तेषां दुष्कृतं किञ्चिद् दुष्कृतोत्था न चापदः ।
भविष्यति न दारिद्र्यं न चैवेष्टवियोजनम् ॥४॥

शत्रुतो न भयं तस्य दस्युतो वा न राजतः ।
न शस्त्रानलतोयौघात्कदाचित्सम्भविष्यति ॥५॥

तस्मान्ममैतन्माहात्म्यं पठितव्यं समाहितैः ।
श्रोतव्यं च सदा भक्त्या, परं स्वस्त्ययनं महत् ॥६॥

उपसर्गानशेषांस्तु महामारीसमुद्भवान् ।
तथा त्रिविधमुत्पातं माहात्म्यं शमयेन्मम ॥७॥

यत्रैतत्पठ्यते सम्यङ् नित्यमायतने मम ।
सदा न तद्विमोक्ष्यामि सान्निध्यं तत्र मे स्थितम् ॥८॥

बलिप्रदाने पूजायामग्निकार्ये महोत्सवे ।
सर्वं ममैतच्चरितमुच्चार्यं श्राव्यमेव च ॥९॥

जानताऽजानता वापि बलिपूजां तथा कृताम् ।
प्रतीच्छिष्याम्यहं प्रीत्या वह्निहोमं तथा कृतम् ॥१०॥

CHAPTER XII

12. 1. And whoever with a concentrated mind shall invoke me constantly with these hymns, I shall certainly put down all affliction for him.

12. 2. And those who shall sing the glory of the destruction of Madhu and Kaiṭabha, the slaying of Mahiśāsura and similarly the slaughter of Śumbha and Niśumbha ;

12. 3. And those who shall listen with devotion and with a concentrated mind this glorification of myself on the eighth, the fourteenth and the ninth day of Lunar fortnight,

12. 4. To them no wrong shall happen, nor calamities that arise from wrong-doing, nor poverty, nor separation from their beloved ones.

12, 5. Never shall he experience fear from enemy, nor from robbers nor from kings, nor from weapon, or fire or flood.

12. 6. Therefore this poem of my glorification should be chanted by all persons with a concentrated mind and listened to always with devotion ; for it is the harbinger of the great well-being.

12. 7. This glorifying chant of mine quells all kinds of calamities which arise from epidemics and also the three-fold natural calamities.

12. 8. Where this poem is duly recited always in my sacred shrine, I will never forsake that place, and there my presence is certain.

12. 9. At the offering of the *bali*, during worship, in the ceremonies with fire, and at great festivals, all this story of my exploits should be chanted and heard.

12. 10. I will accept with love the *bali* and worship that is done to me as well as the Agnihotra that is offered either with knowledge or without understanding.

शरत्काले महापूजा क्रियते या च वार्षिकी ।
तस्यां ममैतन्माहात्म्यं श्रुत्वा भक्तिसमन्वितः ॥११॥

सर्वाबाधाविनिर्मुक्तो धनधान्यसुतान्वितः ।
मनुष्यो मत्प्रसादेन भविष्यति न संशयः ॥१२॥

श्रुत्वा ममैतन्माहात्म्यं तया चोत्पत्तयः शुभाः ।
पराक्रमं च युद्धेषु जायते निर्भयः पुमान् ॥१३॥

रिपवः संक्षयं यान्ति कल्याणं चोपपद्यते ।
नन्दते च कुलं पुंसां माहात्म्यं मम शृण्वताम् ॥१४॥

शान्तिकर्मणि सर्वत्र तथा दुःस्वप्नदर्शने ।
ग्रहपीडासु चोग्रासु माहात्म्यं शृणुयान्मम ॥१५॥

उपसर्गाः शमं यान्ति ग्रहपीडाश्च दारुणाः ।
दुःस्वप्नं च नृभिर्दृष्टं सुस्वप्नमुपजायते ॥१६॥

बालग्रहाभिभूतानां बालानां शान्तिकारकम् ।
संघातभेदे च नृणां मैत्रीकरणमुत्तमम् ॥१७॥

दुर्वृत्तानामशेषाणां बलहानिकरं परम् ।
रक्षोभूतपिशाचानां पठनादेव नाशनम् ॥१८॥

सर्वं ममैतन्माहात्म्यं मम सन्निधिकारकम् ।
पशुपुष्पार्घ्यधूपैश्च गन्धदीपैस्तथोत्तमैः ॥१९॥

विप्राणां भोजनैर्होमैः प्रोक्षणीयैरहर्निशम् ।
अन्यैश्च विविधैर्भोगैः प्रदानैर्वत्सरेण • या ।
प्रीतिर्मे क्रियते सास्मिन् सकृत्सुचरिते श्रुते ॥२०॥

12. 11. During the Śarat season when the great annual worship is performed for me, the man who listens with devotion to this glorification of mine,

12. 12. Shall assuredly through my grace be delivered from all troubles, and be blessed with riches, grains and children.

12. 13. From listening to this poem of my glorification and to the auspicious appearances in the form of my Energy, as well as to my feats of prowess in battle, a person becomes fearless.

12. 14. His enemies perish, and prosperity accrues and the family rejoices for those who listen to this glorification of mine.

12. 15. One should listen to this Māhātmya of mine at the time of a propitiatory ceremony (Śānti-karman), on seeing a bad dream, and when there is some great evil influence of the planets.

12. 16. By recitation of the Māhātmya, evil portents are becalmed, also dreadful influences of the planets, and evil dreams seen by men turn into good dreams.

12. 17. It produces peacefulness in children who are seized by evil spirits; and it is the best promoter of friendship among men whose union has split.

12. 18. It diminishes most effectively the power of all evil ways of life. Its mere chanting destroys the Asuras, Bhūtas and Piśāchas.

12. 19. This whole Māhātmya of mine brings a person very near unto me. By means of excellent animals, flowers, Arghya offerings, incenses, perfumes and lamps,

12. 20. By feeding Brāhmaṇas, by oblations, by sprinkling holy water and by various other offerings and gifts made day and night for a year, the gratification, which is done to me, that is obtained by listening once to this story of my noble exploits.

श्रुतं हरति पापानि तथाऽऽरोग्यं प्रयच्छति ।
रक्षां करोति भूतेभ्यो जन्मनां कीर्तनं मम ॥२१॥

युद्धेषु चरितं यन्मे दुष्टदैत्यनिबर्हणम् ।
तस्मिञ्छ्रुते वैरिकृतं भयं पुंसां न जायते ॥२२॥

युष्माभिः स्तुतयो याश्च याश्च ब्रह्मर्षिभिः कृताः ।
ब्रह्मणा च कृतास्तास्तु प्रयच्छन्ति शुभां मतिम् ॥२३॥

अरण्ये प्रान्तरे वापि दावाग्निपरिवारितः ।
दस्युभिर्वा वृतः शून्ये गृहीतो वापि शत्रुभिः ॥२४॥

सिंहव्याघ्रानुयातो वा वने वा वनहस्तिभिः ।
राज्ञा क्रुद्धेन चाज्ञप्तो वध्यो बन्धगतोऽपि वा ॥२५॥

आवूर्णितो वा वातेन स्थितः पोते महार्णवे ।
पतत्सु चापि शस्त्रेषु संग्रामे भृशदारुणे ॥२६॥

सर्वाबाधासु घोरासु वेदनाभ्यर्दितोऽपि वा ।
स्मरन्ममैतच्चरितं नरो मुच्येत सङ्कटात् ॥२७॥

मम प्रभावात्सिंहाद्या दस्यवो वैरिणस्तथा ।
दूरादेव पलायन्ते स्मरतश्चरितं मम ॥२८॥

ऋषिरुवाच—

इत्युक्त्वा सा भगवती चण्डिका चण्डविक्रमा ।
पश्यतामेव देवानां तत्रैवान्तरधीयत ॥२९॥

तेऽपि देवा निरातङ्काः स्वाधिकारान् यथा पुरा ।
यज्ञभागभुजः सर्वे चक्रुर्विनिहतारयः ॥३०॥

12. 21. Its hearing removes sins and gives perfect health. The singing of my incarnations protects from evil spirit.

12. 22. My exploits in battle in the form of the slaying of the vile Asuras makes man free from fear of enemies.

12. 23. The hymns uttered by you, and those by the Divine Ṛishis, and those by Brahmā bestow a pious mind.

12. 24. Who is surrounded by forest-fire in a lonely forest or on its outskirts, or who is surrounded by robbers in a desolate spot, or who is captured by enemies,

12. 25. Or who is pursued by a lion or a tiger or by wild elephants in a jungle, or who under the order of a wrathful king is sentenced to death or has been imprisoned,

12. 26. Or who in the midst of the ocean is tossed about in his boat by a tempest, or who is placed in the most terrible battle under showers of weapons,

12. 27. Or who is amidst all kinds of dreadful troubles or who is suffering from pain; such a person, remembering this *charita* of mine, is freed from his trouble.

12. 28. Through my power lions, robbers and enemies flee to a distance from him who remembers this story of the exploits of mine.

The Ṛishi said :—

12. 29. Having spoken thus, the adorable Goddess Chaṇḍikā of fierce prowess disappeared from sight, even as the gods were looking.

12. 30. With their enemies killed all the gods were made free from fear; and all of them sharing in the sacrificial offerings resumed their duty as before.

दैत्याश्च देव्या निहते शुम्भे देवरिपौ युधि ।
जगद्विध्वंसके तस्मिन्महोग्रबलविक्रमे ।
निशुम्भे च महावीर्ये शेषाः पातालमाययुः ॥३१॥

एवं भगवती देवी सा नित्यापि पुनः पुनः ।
सम्भूय कुरुते भूप जगतः परिपालनम् ॥३२॥

तयैतन्मोह्यते विश्वं सैव विश्वं प्रसूयते ।
सा याचिता च विज्ञानं तुष्टा ऋद्धिं प्रयच्छति ॥३३॥

व्याप्तं तयैतत्सकलं ब्रह्माण्डं मनुजेश्वर ।
महाकाल्या महाकाले महामारीस्वरूपया ॥३४॥

सैव काले महामारी सैव सृष्टिर्भवत्यजा ।
स्थितिं करोति भूतानां सैव काले सनातनी ॥३५॥

भवकाले नृणां सैव लक्ष्मीर्वृद्धिप्रदा गृहे ।
सैवाभावे तथालक्ष्मीर्विनाशायोपजायते ॥३६॥

स्तुता सम्पूजिता पुष्पैर्धूपगन्धादिभिस्तथा ।
ददाति वित्तं पुत्रांश्च मतिं धर्मे गतिं शुभाम् ॥३७॥

इति श्रीमार्कण्डेयपुराणे सावर्णिके मन्वन्तरे देवीमाहात्म्ये
फलश्रुतिर्नाम द्वादशोऽध्यायः ॥१२॥

12. 31. When the exceedingly valorous Śumbha, the most terrible foe of the Devas, who brought destruction to the world, and also Niśumbha of great power were killed by the Devī together with many other Asuras, those who remained, entered Pātāla.

12. 32. Thus, O king, the adorable Goddess, although eternal, incarnates again and again, and protects the world.

12. 33. By Her this universe is deluded, and it is She who creates this universe. When entreated, She bestows supreme knowledge, and when propitiated, She bestows prosperity.

12. 34. O King, this whole Brahmāṇḍa is pervaded by Her. At the time of the great dissolution, She becomes Mahākālī in the form of a great destroyer.

12. 35. At one time She herself is the supreme destroyer (Mahākālī); at another She, the unborn, becomes this creation; and at another time, She herself the eternal being, becomes the preserver of all beings.

12. 36. In times of prosperity She indeed becomes Lakshmī, who bestows prosperity on men in their homes; and in times of misfortune, She herself becomes the goddess of misfortune and brings about ruin.

12. 37. When praised and worshipped with flowers, incense, perfumes etc, She bestows wealth and sons and a mind devoted to dharma and an auspicious life.

Here ends Chapter XII named Phala-śruti,
eulogy of the merits of Devī-Māhātmya,
in the Mārkaṇḍeya Purāṇa.
(=Chapter 92 of Märk. P.)

त्रयोदशोऽध्यायः

ऋषिरुवाच—

एतत्ते कथितं भूप देवीमाहात्म्यमुत्तमम् ।
एवंप्रभावा सा देवी ययेदं धार्यते जगत् ॥ १ ॥

विद्या तथैव क्रियते भगवद्विष्णुमायया ।
तया त्वमेष वैश्यश्च तथैवान्ये विवेकिनः ।
मोह्यन्ते मोहिताश्चैव मोहमेष्यन्ति चापरे ॥ २ ॥

तामुपैहि महाराज शरणं परमेश्वरीम् ।
आराधिता सैव नृणां भोगस्वर्गापवर्गदा ॥ ३ ॥

मार्कण्डेय उवाच—

इति तस्य वचः श्रुत्वा सुरथः स नराधिपः ।
प्रणिपत्य महाभागं तमृषिं शंसितव्रतम् ॥ ४ ॥

निर्विण्णोऽतिममत्वेन राज्यापहरणेन च ।
जगाम सद्यस्तपसे स च वैश्यो महामुने ॥ ५ ॥

संदर्शनार्थंमम्बाया नदीपुलिनसंस्थितः ।
स च वैश्यस्तपस्तेपे देवीसूक्तं परं जपन् ॥ ६ ॥

तौ तस्मिन् पुलिने देव्याः कृत्वा मूर्तिं महीमयीम् ।
अर्हणां चक्रतुस्तस्याः पुष्पधूपाग्नितर्पणैः ॥ ७ ॥

निराहारौ यताहारौ तन्मनस्कौ समाहितौ ।
ददतुस्तौ बलिं चैव निजगात्रासृगुक्षितम् ॥ ८ ॥

एवं समाराधयतोस्त्रिभिर्वर्षैर्यतात्मनोः ।
परितुष्टा जगद्धात्री प्रत्यक्षं प्राह चण्डिका ॥ ९ ॥

CHAPTER XIII

The Ṛishi said :—

13. 1. I have now related to you, O king, this excellent Devī-Māhātmya. The Goddess who upholds this world is endowed with such majestic power.

13. 2. By her who is the Māyā of Lord Vishṇu is also created Vidyā (knowledge). By her you, this merchant, and also other men of discrimination, are being deluded now, and were cast into delusion in the past, and others will be subjected to delusion in future.

13. 3. O Great King, take refuge in her who is the Supreme Goddess. She alone when propitiated bestows on men enjoyment, heavenly bliss and *Moksha*.

Mārkaṇḍeya said :—

13. 4. Having heard this, king Suratha prostrated himself before the Ṛishi of austere vows and,

13. 5. He who had become despondent owing to his excessive attachment and the loss of his kingdom, went forthwith to perform *tapas*, and so also did the merchant Samādhi.

13. 6. In order to obtain a vision of the great Goddess, that Vaiśya taking his seat on the sand bank of a river, began to perform penances, muttering the supreme Devī-sūkta.

13. 7. They both made an earthen image of the Goddess on the sand bank of the river, worshipped her with flowers, incense, fire and libations of water.

13. 8. Abstaining from food, at times restricting it, with their mind on her and with thoughts concentrated, they both offered *bali*, sprinkled with blood taken from their own bodies.

13. 9. When they, with subdued mind, had worshipped her thus for three years, Chaṇḍikā, who supports the world, became pleased and spoke to them in visible form.

देव्युवाच—

यत्प्रार्थ्यते त्वया भूप त्वया च कुलनन्दन ।
मत्तस्तत्प्राप्यतां सर्वं परितुष्टा ददामि तत् ॥१०॥

मार्कण्डेय उवाच—

ततो वव्रे नृपो राज्यमविभ्रंश्यन्यजन्मनि ।
अत्रैव च निजं राज्यं हतशत्रुबलं बलात् ॥११॥
सोऽपि वैश्यस्ततो ज्ञानं वव्रे निर्विण्णमानसः ।
ममेत्यहमिति प्राज्ञः सङ्गविच्युतिकारकम् ॥१२॥

देव्युवाच—

स्वल्पैरहोभिर्नृपते स्वं राज्यं प्राप्स्यते भवान् ।
हत्वा रिपूनस्खलितं तव तत्र भविष्यति ॥१३॥
मृतश्च भूयः सम्प्राप्य जन्म देवाद्विवस्वतः ।
सावर्णिको नाम मनुर्भवान् भुवि भविष्यति ॥१४॥
वैश्यवर्य त्वया यश्च वरोऽस्मत्तोऽभिवाञ्छितः ।
तं प्रयच्छामि संसिद्ध्यै तव ज्ञानं भविष्यति ॥१५॥

मार्कण्डेय उवाच—

इति दत्वा तयोर्देवी यथाभिलषितं वरम् ।
बभूवान्तर्हिता सद्यो भक्त्या ताभ्यामभिष्टुता ॥१६॥
एवं देव्या वरं लब्ध्वा सुरथः क्षत्रियर्षभः ।
सूर्याज्जन्म समासाद्य सावर्णिर्भविता मनुः ॥१७॥

इति श्रीमार्कण्डेयपुराणे सावर्णिके मन्वन्तरे देवी-
माहात्म्ये सुरथवैश्ययोर्वरप्रदानं नाम
त्रयोदशोऽध्यायः ॥ १३ ॥

The Great Goddess and the Demon Mahisha
From a sculpture in Mahishmaṇḍapa at Mahabalipuram, Circa 650 A. D.

The Devī said :—

13. 10. What you solicit, O King, and you, O Vaiśya, the delight of your family, receive all that from me, for well pleased, I bestow that on you.

Mārkaṇḍeya said :—

13. 11. Then the king chose a kingdom which should not perish even in another life, and in this life itself his own kingdom wherein the power of his enemies, should be forcefully uprooted.

13. 12. Then the wise Vaiśya also, whose mind was full of detachment, chose that discrimination by which worldly attachments in the form of mine and myself is removed.

The Devī said :—

13. 13. O, King, after destroying your enemies in a few days, you shall obtain your own kingdom and it will be stable for you.

13. 14. After death you shall gain another life from God Vivasvān and shall be a Manu on earth by the name of Sāvarṇi.

13. 15. And, O you excellent Vaiśya, I grant you the boon which you have desired of me. For your perfection, knowledge shall be yours.

Mārkaṇḍeya said :—

13. 16. Having thus granted them both the boon that each desired, the Goddess vanished forthwith, as they were praising her with devotion.

13. 17. Having thus gained the boon from the Goddess, Suratha, the noble Kṣhatriya, shall obtain a new birth from Sūrya and shall be the Manu named Sāvarṇī.

Thus ends Chapter XIII, called 'the bestowing of boons to Suratha and Vaiśya', of Devī-Māhātmya in Mārkaṇḍeya-Purāṇa.
(=Chapter 93 of Mārk. P.)

ANNOTATIONS

देवीमाहात्म्य—This is the title of this text as found in the Mārkaṇḍeya Purāṇa, **इति श्रीमार्कण्डेयपुराणे सावर्णिके मन्वन्तरे देवी-माहात्म्ये**, in the colophons of MSS and also in the text itself in 13.1., **एतत्ते कथितं राजन् देवी माहात्म्यमुत्तमम्**. In the printed edition of **जीवानन्द** (1879) the text opens with the heading **देवीमाहात्म्य आरम्भः**. Indian religious tradition by common consent bestowed the status of a scripture of the highest sanctity and efficacy on these thirteen chapters and they were also given the name of **दुर्गासप्तशती**.

The actual number of Ślokas in the thirteen chapters is 568, which, as a result of ingenius splitting, have been stretched to seven hundred, each being called a Mantra and thus the text became famous as Saptaśatī.

This is a text of deep soul-stirring value in which the Supreme Principle of Reality has been invoked and glorified under the name of Devī. In the words of C. G. Jung, "whether you call the principle of existence, God, Matter, Energy, or anything else you like, you have created nothing; you have simply changed a symbol." (Psychological Commentary to the Book of Great Liberation, p. XXXI).

According to the Devī-Bhāgavata, the worship of the Goddess is two-fold, namely *Bāhya* and *Abhyantara* (**देवीभागवत**, 7. 39). The external worship of the Goddess is divided into two forms, the one according to the Vedas (*Vaidiki Pūjā*) and the other according to the Tantras (*Tāntrikī Pūjā*). The Vedic worship of **परात्परब्रह्म** in the form of **देवी** also follows the twofold discipline : the first concentrating on *Yajña, Tapas, Bhakti, Jñāna, Yoga* etc. and the second through the worship of the images (**मूर्तिपूजा**) or painting on cloth (**महापटपूजा**).

The internal or esoteric worship of the Goddess (**आभ्यन्तरपूजा**) consists in the mind of the worshipper becoming merged in the

universal consciousness i.e., in the essential form of the Goddess, (संविल्लयः) :—

संविदेव परं रूपमुपाधिरहितं मम । अतः संविदि मद्रूपे चेतः स्थाप्यं निराश्रयम् ॥
संविद्रूपातिरिक्तं तु मिथ्या मायामयं जगत् । (देवीभागवत 7. 39-44-45)

The Devī-Māhātmya is an elaboration of the conception of the Devī of the Vedic doctrine of an all powerful Goddess, of supreme transcendence, as propounded in the Āmbhṛiṇī Sūkta RV. 10.125) and Dākshāyaṇī Sūkta (RV. 10.72). The Devī-Bhāgavata tells us that the Āmbhṛiṇī Sūkta beginning with अहं रुद्रेभिर्वसुभिश्चरामि comprises the Armoured Hymn (कवचमंत्र) of the Goddess (Devī-Bhāgavata 7.40.22).

The word Māhātmya is the same as Mahimā of the RV. The majesty of God or Goddess reveals itself in the hero pattern where the deity as the hero must manifest its power against an adversary. The Divine hero does three things, viz. discovers the enemy, organises the paraphernalia of the battle and ultimately leads the struggle to victory, as a result of which the enemy or the Asura becomes completely prostrate and the Divine Light fills the whole space between earth and heaven.

1. 1. मनु :—This is a Vedic conception symbolising the ancient progenitor of the human race. He first created the sacrifice and kindled the primeval fire by the power of his mind through the integrated host of the Seven Priests (येभ्यो होत्रां प्रथमामायेजे मनुः समिद्धाग्निर्मनसा सप्तहोतृभिः RV. 10.63.7). Manu in fact is the symbol of the individuated mind or consciousness as manifested in each being. In the मनुस्मृति, Manu is equated with अग्नि, इन्द्र, प्राण and Eternal Brahman—एतमेके वदन्त्यग्नि मनुमन्ये प्रजापतिम् । इन्द्रमेके परे प्राणमपरे ब्रह्म शाश्वतम् । (मनुस्मृति, 12. 123)

This shows that Manu is the symbol of both the cosmic consciousness (समष्टिविज्ञान, शाश्वतब्रह्म) and of the individual mind (व्यष्टि, मनु). In the RV. वामदेव identifies himself as the individual Ego or अहम् with Manu and Sūrya (अहं मनुरभवं सूर्यश्च, RV. 4.26.1).

Here Sūrya is the symbol of supra-mind and Manu of the individual centre of consciousness. As such Manu is the same as

वैश्वानर अग्नि, i.e. the individual प्राण, fire, or energy in each person and is a ray of the cosmic Sun who is the symbol of ब्रह्मन् (ब्रह्म सूर्यं समं ज्योतिः, यजु० 23. 48).

Thus in Vedic symbolism it was quite valid to speak of Manu as identical with Sūrya and again to conceive of him as a ray of that sun or as the son of Sūrya. The Bṛihad-devatā makes it quite clear through a legend according to which त्वष्टा, the Creator, gives his daughter Saraṇyū in marriage to Vivasvān and then Yama and Yamī were begotten on Saraṇyū by Vivasvān. Śaraṇyū not able to stand her husband's fervour (तेजस्) created a female similar to herself and having entrusted to her the pair of children (यम-यमी) departed and turned herself into a mare.

Sūrya in the form of a steed produced the two Aśvins (बृहद्देवता, 6. 162 ; 7.7). In fact the story is based on Ṛ.V. 10. 17. 1-2 :—

त्वष्टा दुहित्रे वहतुं कृणोतीतीदं विश्वं भुवनं समेति ।
यमस्य माता पर्युह्यमाना महो जाया विवस्वतो ननाश ॥१॥
अपागूहन्नमृतां मर्त्येभ्यः कृत्वी सवर्णामददुर्विवस्वते ।
उताश्विनावभरद्यत्तदासीदजहादु द्वा मिथुना सरण्यूः ॥२॥

1. Tvashṭā prepares the bridal of his Daughter, all the world hears the tidings and assembles. But Yama's Mother, spouse of great Vivasvān, vanished as she was carried to her dwelling.

2. From mortal men they hid the Immortal lady, made one like her and gave her to Vivasvān.

Saraṇyū brought to him the Aśvin brothers, and then deserted both twinned pairs of children.

The germ of the legend is quite explicit in the Ṛigvedic source. According to this Saraṇyū is the Immortal Lady of heaven and only her shadow is made available to mortal men. It is the same as saying that the power of Immortal Savitā exists in the universal and only one of its rays becomes reflected

on the plane of matter, namely each individual Purusha. She is symbolised as Savarṇā or Chhāyā and her son as Sāvarṇi Manu.

This symbolism is based on the conception of Light and Darkness, symbolising **महाकाल** as day and night (**अहोरात्र**), representing a complete image of the revolving wheel of time.

The total duration of time is conceived of as day, divided into thirty parts, each being called a **मन्वन्तर**, of which fourteen represent the night and fourteen the day, and one each the Sandhyā or the morning and evening twilight periods. Of the fourteen Manvantaras in day time, there is again a twofold division namely seven belonging to the forenoon and seven to the afternoon, symbolising ascending (**उद्ग्राभ**) and deseending (**निग्राभ**) portions of the revolving wheel. Without this quality or relative apportionment there would be no movement of the wheel. Each point on the anode has its counterpart on the cathode. This is the law based on two differently charged fields of energy becoming effective in mutual pull or motion. It is like the movement of the pendulum which Manu describes as **कालं कालेन पीडयन्**. The twofold division of the total Manvantara period consists in the two groups of each of seven Manus as follows-- **स्वायंभुव, २. स्वारोचिष, ३. उत्तम, ४. तामस, ५. रैवत, ६. चाक्षुष, ७. वैवस्वत, ८. सूर्यसावर्णि, ९. भौत्य, १०. रौच्य, ११. ब्रह्मसावर्णि, १२. रुद्रसावर्णि, १३. मेरुसावर्णि (धर्मसावर्णि** according to **मार्कण्डेय), १४. दक्षसावर्णि,** (**हरिवंश**, 7. 4-6)

A detailed account of these is given in the **मार्कण्डेयपुराण** (chapters 53-80 ; 94-100) reinforced by numerous Vedic motifs as well as a bunch of new stories relating to the life of each Manu. The author of this Purāṇa makes a change in the names namely Saraṇyū being called **संज्ञा** and **सवर्णा** as **छाया**. The esoteric implications are not altered by this change. As a matter of fact the light of Sūrya comprises within its fold all knowledge (**परमा विद्या**) and variously described as **कैवल्य, ज्ञान, संवित्, बोध, अवगति, स्मृति** and **विज्ञान**--

विस्पष्टा परमाविद्या ज्योतिर्भा शाश्वती स्फुटा ।
कैवल्यं ज्ञानमाविर्भूः प्राकाम्यं संविदेव च ॥१८॥

बोधश्चावगतिश्चैव स्मृतिर्विज्ञानमेव च ।
इत्येतानीह रूपाणि तस्य रूपस्य भास्वतः ॥१६॥

(मार्कण्डेयपुराण, 101. 18-19).

Perfect liberation (कैवल्य), Understanding (ज्ञान), Comprehension (संवित्), Intelligence (बोध), Perception (अवगति), Memory (स्मृति) and Discernment (विज्ञान) are His forms.

There is no contradiction involved, since the meaning is that the Divine Sun representing consciousness and the soul of all beings is become incarnate as all these various faculties of mind. This was an ancient doctrine of the Upanishads—

यदेतद्धृदयं मनश्चैतत् । संज्ञानमाज्ञानं विज्ञानं प्रज्ञानं मेधा दृष्टिर्धृतिर्मतिर्मनीषा जूतिः स्मृतिः संकल्पः क्रतुरसुः कामो वश इति सर्वाण्येवैतानि प्रज्ञानस्य नामधेयानि भवन्ति । (ऐतरेयोपनिषद् 3. 2).

He is the self whereby one sees, or whereby one hears, or whereby one smells, or whereby one articulates speech, or whereby one discriminates the sweet and the unsweet ; that which is heart (हृदय) and mind (मनस्), that is, Consciousness (संज्ञान), Perception (आज्ञान), Discrimination (विज्ञान), Intelligence (प्रज्ञान), Wisdom (मेधा), Insight (दृष्टि), Steadfastness (धृति), Thought (मति), Thoughtfulness (मनीषा), Impulse (जूति), Memory (स्मृति), Conception (संकल्प), Purpose (क्रतु), Life (असु), Desire (काम), Will (वश). All these, indeed, are appellations of intelligence (प्रज्ञान,). The quint-essence of all manifestation and its transcendent source is प्रज्ञान, the same as विज्ञान or संज्ञा or the principle of mind that is Intelligence. Brahma is intelligence and the basis of cosmos is also intelligence--

सर्वं तत्प्रज्ञानेत्रं प्रज्ञाने प्रतिष्ठितं प्रज्ञानेत्रो लोको प्रज्ञा प्रतिष्ठा प्रज्ञानं ब्रह्म—
(ऐतरेय-३. ३.)

Thus the principle of Manu, Sūrya, Jyoti is the same as प्रज्ञा or mind which has become incarnate as Manu, the presiding deity of each Manvantara, as the son of Vivasvān through Savarṇā. The eighth Sāvarṇi Manu becomes Archetypal (प्रथमच्छद्) of all the Prāṇic energy, that is in Sūrya. Of the two principles of

ज्ञान and कर्म, ज्ञानशक्ति becomes effective or is associated with संज्ञा and क्रियाशक्ति with सवर्णा or छाया. Thus मनस् is the principle of light and Prāṇa of its shadow, both light and shadow, (छायातपौ) are the twin aspects of Deva, Sūrya or Brahma. The light is Deva and shadow is Devī, light is jñāna and shadow is kriyā. Light is divine energy and shadow is Āsuric. The whole of the Devī-charita is thus consigned to the age of सावर्णि मनु and is रात्रिचरित, that is an exploit or unfoldment of the Goddess on the plane of Prāṇic activity,

1. 1. देवासुरम्—A term for the conflict between the Devas and Asuras. Its Vedic form was Daivāsuram (ŚB. 11. 1. 6. 9). The whole pattern underlying the metaphysical conception in the Ṛigveda is based on the eternal conflict between the Devas and the Asuras, i.e. the forces of Light and Darkness. The Ṛishis knew quite well that there was no historical background behind the Daivāsuram legend but that it was a cosmogonic explanation, e. g. "The account regarding the fight between the Gods and Asuras which is related in the Itihāsa and Purāṇa is not factual ; for evil represents the Asura, and because of this evil in them they were overcome by the Devas. When Prajāpati created the Devas there was Daylight, and when he created the Asuras there was Darkness. The Devas and the Asuras are the symbols of day and night, and *vice versa*—

नैतदस्ति यद् दैवासुरं यदिदमन्वाख्याने त्वदुच्यते इतिहासे त्वत्। ततो ह्येतान् प्रजापतिः पाप्मना अविध्यत् ते तत एव पराभवन्निति। तस्मादेतदृषिणाभ्यनूक्तम्—

न त्वं युयुत्से कतमच्चनाहनं तेऽमित्रो मघवन् कश्चनास्ति।
मायेत्सा ते यानि युद्धान्याहुर्नाद्यशत्रुं ननु पुरा युयुत्से (cf. RV. X. 54. 2)

स यदस्मै देवान् ससृजानाय दिवेवास तदहरकुरुत, यदस्मा असुरान् ससृजानाय तम इवास तां रात्रिमकुरुत, ते अहोरात्रे।

In this conflict the Devas are vanquished by the Asuras as a temporary phase, since final victory is assured to the Devas. With this truth in view Indra is spoken of as having no enemy अशत्रुरिन्द्र जज्ञिषे ṚV. X. 133. 2 ; (see also ṚV. X. 28. 6, 1. 32. 4, 1. 102. 8). The supreme pattern of the Daivāsuram conflict is that of the battle between Indra and Vṛitra. This primary motif has received many other formula-

tions in the Brāhmaṇas, Purāṇas and Kāvyas ; such as Rudra and Tripura, Skanda and Tāraka, Rāma and Rāvaṇa, Gaṇapati and Vighna, Vishṇu and Madhu-Kaiṭabha, Devī and Mahisha etc. Thus the basic conception of the Devī-Māhātmya is rooted in the ancient religious tradition of India.

1-2. **महामाया**—The Goddess is referred to here as **महामाया**, the power which corresponds to **मही शचीः**—

इन्द्रो ब्रह्मेन्द्र ऋषिरिन्द्रः पुरू पुरुहूतः ।
महान्महोभिः शचीभिः ॥ ऋग्वेद, 8.16.7.

The word *Māyā* stands for Divine Power which was its ancientmost connotation as in **इन्द्रो मायाभिः पुरुरूप ईयते** (R.V. 6.47.18). Here she is definitely named as **विष्णुमाया**, that is, the *Śakti* of supreme God Vishṇu as manifested in the cosmos ; as such she is also rightly called **नारायणीः**—

महामायानुभावेन यथा मन्वन्तराधिपः ।
स बभूव महाभागः सावर्णिस्तनयो रवेः ॥

The power of the creator becomes manifest as Sūrya, the centre of each cosmos and the arch-symbol of consciousness. Sūrya is called **विवस्वान्**, since from its **नाभि** or centre it creates a **मण्डल** round it (**तदेतन्मण्डलं तपति**) and that is its vestment. The whole cosmos is conceived of as the *Vastra* of Sūrya. Each Sūrya is the symbol of time which becomes distributed into the cycle periods of fourteen Manvantaras, i. e. the period of Manu ; of whom seven are reckoned in the forenoon and the other seven in the afternoon of the *Kalpa* of cosmic Day. The Purāṇa writer thinks of each Manu as a Kshatra Ruler of the *Manvantara* period. He creates an **आख्यान** that king Suratha became the Manu of the eighth Manvantara. Each Manu is the form of Prajāpati, i.e. he is the sovereign of all the people that are born in his reigning period or under his dominion. Every individual being or creature is a Prajā having direct relationship with **प्रजापति मनु**. The mind or consciousness that is in Manu is reflected as a ray in each *Mānava* or Prajā. Every living being is treading

the path or course of life laid down by Manu and cannot deviate from it even by a hair-breadth :—

रेखामात्रमपि क्षुण्णादामनोः वर्त्मनः परम् ।
न व्यतीयुः प्रजास्तस्य नियन्तुर्नेमिवृत्तयः ॥ (रघु० 1.17)

The story of Sāvarṇi is planned at some length in this Purāṇa. It has yet to be traced in any other text. The author of the मार्कण्डेय पुराण has gone into much greater detail about the legendary part in the life story of each Manu.

1.3. स्वारोचिषेऽन्तरे (in the period of स्वारोचिष मनु)—The name is rather intriguing and there seems to be a purpose couched in its etymology. The first Manu is स्वायंभुव, the self-existent one, beyond whom there is no other category. He is the scion of स्वयंभू भगवान्, the primeval cause of all things ; the second Manu is named स्वारोचिष, that is, the Light of Self, same as ब्रह्मरुच, light of ब्रह्मन् (रुचं ब्राह्मं जनयन्तो देवाऽग्रे तदब्रुवन् । यस्त्वैवं ब्राह्मणो विद्यात्तस्य देवाऽअसन्वशे ॥ यजुर्वेद. 31.21).

This divine light of ब्रह्मन् manifested in creation is constituted of three elements—Mind (मनस्), Life (प्राण) and Matter (वाक्), the three together referred to in ṚV. as त्रीणि ज्योतींषि (ṚV. V. 21) or त्रिरोचना (ṚV. IV. 35.5. Three Lights).

The first light is Mind corresponding to स्वायंभुव मनु, the second is Prāṇa corresponding to स्वारोचिष मनु and the third is Vāk or the Pañchabhūtas, the five elements of gross Matter, corresponding to the five other Manus. The light of the seven Manus is like an inseparable spectrum present in each centre of individual or cosmic consciousness. They are present everywhere and at all times like the Seven Sons of the mighty Fiery Principle designated as Agni or Sūrya in the ṚV. अत्रापश्यं विश्पतिं सप्तपुत्रम्, ṚV. 1.164.1.

The team of seven Manus is the same as the seven Sons of Agni or the seven Marut hosts of Indra.

1. 3. चैत्रवंश—The name of this dynasty seems also to be a symbolical designation from चित्रा," the Tantric name of Kuṇḍalinī. In history King Khāravela of Kaliṅga is said

to have belonged to the *Chaitra* dynasty चेतिराजवंशवर्धन (= चैत्रराजवंशवर्धन ; Hathī Gumphā Cave Inscription) but we do not think that a euhemeristic basis of these great legends can be insisted upon, that is, we would not be justified in claiming a strictly historical interpretation of the names.

Possibly a connection with Chedi and its capital माहिष्मती is suggested where the story of Mahisha was current as a folklore theme. Bhāskara Rāya, an early commentator of the Devī-Māhātmya, describes Mahisha as the son of माहिष्मती and Ṛishi Sindhu-Dvīpa. Ancient Māhishmatī is identified with ओंकारमान्धाता, on the right bank of the Narmadā, forty miles to the south of Indore. The hill and forest tracks between Oṅkāra Māndhātā on the Narmadā and the headwaters of the Kālī Sindhu to the North of Narmadā may have been the region where a primitive folklore story of the power of Mahisha and of Kālikā as well as Māhishmatī and Sindhu may have originated and circulated. Just as Vālmīki composed his Rāmāyaṇa Kāvya by collecting the several strands of a folk legend current in the Kosala Janapada where his own hermitage was situated on the *Tamasā* river, nine miles to the east of Ayodhyā, similarly the author of the मार्कण्डेय पुराण which was composed at माहिष्मती on the Narmadā in a hermitage sprinkled by the showers of that holy river, as Pargiter has shown in his Introduction to the English Translation of the Mārkaṇḍeya, gathered the nucleus of a story like that of Mahisha, retold it in the form of the Devī-Māhātmya with all the religious embellishment of Bhāgavata inspiration and higher symbolism as known in the Gupta period. The reference to the Chaitravaṁśa or Chedi dynasty and to Mahisha may thus have some basis of actual folklore but there it stopped and the theme of the Devī-Māhātmya, as we find it now, is the product of superb poetic inspiration and the work of a rare genius.

On the symbolical side the word चैत्र is derived from चित्र, the Miraculous one, the wonderful boy, चित्रशिशु or कुमार which is the epithet of स्वामी कार्तिकेय, described as the son of चित्रा or सुषुम्ना or अग्नि which is also called चित्र in Vedic literature because of its

having been built in the form of Chitis (शतपथ० 6.1.3. 18.20)— Thus each life-principle belongs to the चैत्रवंश, being the form of चित्रशिशु. He is a कुमार equipped with a रथ (कः कुमारमजनयद्रथं को निरवर्तयत् । कः स्विदद्य नो ब्रूयादनुदेयी यथाभवत् ॥ RV. 10.135.5.

Chaitra king Suratha is the symbol of चित्रशिशु :—

स जातो गर्भो असि रोदस्योरग्ने चारुर्विभृत ओषधीषु ।
चित्रः शिशुः परि तमांस्यक्तून्प्र मातृभ्यो अधि कनिक्रदद्गः ॥

RV. 10.1.2.

1. 3. **सुरथ**—Symbolically Suratha means the one having a good car and the name would be quite appropriate with reference to a son of Sūrya who is the arch-symbol of the divine chariot, that is, the cosmos itself of which elaborate description is found in the RV. :—

सप्तयुंजन्तिरथमेकचक्रम् RV. 1. 164. 2 ;
इमं रथम् अधि ये सप्त तस्थुः RV. 1. 164.

The prefix सु in सुरथ also points to an inherent relationship with Sūrya as in the case of so many other Vedic words beginning with सु. सु was the cryptic symbol of असु or प्राण.

1. 3. **राजा**—The title is significant as referring to a ruler with a dominion of which he is the absolute controller or regulator of each Prajā. As such each Manu is a प्रजापति as well as राजा. As progenitor of the human race he was idealised as ruling over his people like his own son (प्रजाः पुत्रान् इवौरसान्).

1. 4. **कोलाविध्वंसिनः**—The etymology of the name is uncertain. The Śāntanavī commentary of शन्तनु चक्रवर्ती explains it as (1) oppressors of the Kola Brāhmaṇas who worship ब्रह्मा (कः), विष्णु (अः) and शिव (उः) and were, therefore, called Kola, (2) smiters of Kola or boar, some class of Yavana foreigners; may have a reference to the Sāsānians who were fond of boar hunting or a Kshatriya tribe who protected the boars and were called Kolāvī, their enemies being known as कोला-विध्वंसिन्. Perhaps it was invented as an epithet of the Śaka tribes who were worshippers of boar incarnation of विष्णु, the compound word in that case be split as कोल+अविध्वंसिन्. On the symbolical plane कोल stands for वराह which

is the name of Sūrya as श्वेतवराह and also of यज्ञ as यज्ञवराह. In fact स्वयंभू is called आदिवराह and the Varāha of Pṛithvī as एमूषवराह. The forces of darkness and disruption that are in opposition to the Varāha principle which protects and lifts the earth from the depth of the primeval ocean were known as कोलाविध्वंसिन्. They are the symbols of the Asuras.

1. 7. स्वपुर—King Suratha has a big dominion, but being pressed by enemies on all sides his centre of power was withdrawn to his own city. The city is the same as the body because of which each person is called पुरुष (पुरि शेते)—

प्राण एष स पुरि शेते तं पुरि शेत इति पुरिशयं
सन्तं प्राणं पुरुष इत्याचक्षते। गो०ब्रा०, पू०, 1. 39.

In fact the three *Charitas* of the Mahādevī represent a threefold conflict against the three cities which Śiva is said to have waged against the Demon Tripura whom he pierces with a single arrow. The three cities are those of Mind, Life and Matter.

1. 9. द्विजवर्यस्य मेधस :—Medhas is called a द्विज, ऋषि or मुनि, i.e. the ideal teacher, a man of Brahma-knowledge who had a vision equally well equipped to penetrate the mystery of life as well as death (cf. केचिद् दिवा तथा रात्रौ प्राणिनस्तुल्यदृष्टयः, 1. 35.)

1. 11. ममत्वाकृष्टचेतन :—Whose consciousness or mind was assailed by attachment. The ego is अहम् and what pertains to ego is the subject of ममत्व. A person is constantly thinking firstly of himself and secondly of his Prajā or relations and thirdly of his possessions (वित्त). These are said to be the three sustainers of self—आत्मपुरुषाः—which do not leave the mind free.

1. 11. प्रधानः शूरहस्तिः—सदामद seems to be his name. It seems to belong to a period when the king's elephant (राजवल्लभहस्ती or श्रीकरेणु) received the highest attention and became a big institution as shown by Bāṇa's description of Harsha's elephant दर्पशात. So king Suratha is tormented even in exile by anxiety for his chief elephant.

1. 13. **प्रसाद**—Royal grace conferred upon selected servants who were then privileged to wear a special sign or **मौलिपट्ट** in the form of a ribbon tied round the head as seen in some of the Ajanta Cave Paintings.

1. 24. **हार्दि**—full of **हार्द** or affection.

1. 28. **संविद्**—This word had many meanings, e.g., consciousness, intellect, knowledge, understanding, a mutual understanding which meaning is relevant here.

1. 29. **स्वचित्तायत्तता**—concentration of one's mind.

1. 30. **राज्यांगेषु अखिलेषु**–The eight limbs of the state are described as 1. King (**स्वामी**), 2. Ministers (**अमात्य**), 3. Friendly state (**सुहृद्**), 4. Treasury (**कोष**), 5. State (**राष्ट्र**), 6. Fortified capital city (**दुर्ग**), 7. Army (**बल**), 8. People (**प्रकृति**).

1. 33. **मोह** and **विवेक–मोह** is the principle of Delusion or Confusion between **सत्** and **असत्**. Its opposite divine principle is **विवेक** or **ज्ञान**. The problem of life is conceived of as a struggle between **मोह** and **ज्ञान**, the former is symbolised as Asura (**असुर**), Darkness (**तमस्**), Bondage (**बन्धन**), and the latter as Deva (**देव**), Light (**ज्योति**) and Liberation (**मुक्ति**). It appears that the motif of the *Moha-Viveka* was formulated in the religious definitions of the Gupta period. It was later on amplified in the form of religious allegories or dramas e.g. **प्रबोधचन्द्रोदय** and **मोहराजपराजय** in which king Moha is defeated by king Viveka.

1. 34. **ज्ञान** (Knowledge)—Discrimination is the faculty of the mind or consciousness. It is here recognised at several levels, the lowest being that of the mind recognising and pursuing the pleasures of the senses (**विषयगोचर**), On this level all living creatures are of the same nature. Birds, animals and men are all alike drawn to the enjoyment of their senses (**ज्ञानं च तन्मनुष्याणां यत्तेषां मृगपक्षिणाम्**, 1.37). This lower knowledge is sub-divided into an attachment to the senses and secondly an attachment towards one's family-relations and possessions, but this brings bondage to the world (**संसारबंध**, 1. 44). The higher kind of knowledge **परमा विद्या** leads to **मोक्ष** (**मुक्तेर्हेतुभूता** 1.44);

both are identified as the two aspects of the great Goddess called Mahāmāyā.

1. 35. दिवान्धाः प्राणिनः केचित्–Here three types are clearly distiguished :—

1. Those who do not see in day time, that is, are blind to Brahma-knowledge.
2. Those who are blind at night, that is, who do not recognise clearly the realities of the world.
3. Those whose vision expecting the demands of the other world or Moksha and of this material world of reality, is of equal penetration and perspicuity. It may be said that the ideal Ṛishi belongs to this last type for whom Brahma-knowledge and the knowledge of the world are equally open books.

1. 36. ज्ञानिनः सर्वे–This is a recognition of the cosmic consciousness (समष्टिविज्ञान) reflected in every organic centre, that is, amongst men, animals and birds, He could have very well added the plant kingdom also which also partakes of creature needs. The development of sense organs in them is of a rudimentary nature, but there is no doubt that they do share in the cosmic consciousness. The inanimate nature also is a product of the Universal Mind of the Creator, of प्रजापति, but it is called शिपिविष्ट, that is, the consciousness within such objects as stone imprisoned within its shell and not released to become explicit. Theoretically that is the correct position according to the dictum पुरुष एवेदं सर्वं यत् भूतं यच्च भाव्यं (RV. 10. 102), or of Vedantic view 'सर्वं खलु इदं ब्रह्म'. However the present writer takes note only of the conscious mind as reflected amongst birds, animals and men. They are of an identical nature so far as the pursuit of senses is concerned, that is here called their ज्ञान.

1. 38–39. In these two verses the purport is that although human beings and beasts suffer the pains of hunger themselves still they share their food and belongings with their progeny. This happens because of मोह (attachment) which is the same as ममत्व. In verse 40, this trait of the human heart is called ममतावर्त or मोहगर्त which is however accepted as the main stay of our worldly behaviour (संसारस्थितिकारी).

1. 41. **योगनिद्रा**—The doctrine of Mahāmāyā is closely knit with that of **योगनिद्रा**. Mahāmāyā represents the Supreme Power of the Lord, the same bifurcated as **विद्या** and **अविद्या** in the Upanishads. That which is Vidyā leads to **मोक्ष** and **आनन्द**; that which is **अविद्या** leads to **संसार** and **मोह**. The writers use the word **महामाया** in both these senses as conveniently interchangeable, implying that both **विद्या** and **अविद्या** have a common source. However the trend is to show that **अविद्या** or darkness is supervened by **विद्या** or knowledge. The latter aspect of the creator is also called **योगमाया**, the same as **योगनिद्रा**. The divine power in the Universal (**महत्**) is called **महामाया** and in the individual world-systems as **योगमाया**.

योगनिद्रा signifies the trance of the Creator or His sleep in which He withdraws himself from the state of consciousness and enters the region of **तमस्** which is identical with dissolution or even chaos (**प्रलय, असत्**). It is essential that the Lord, **नारायण** or **हरि**, should give up sleep or wake up from stupor and take a dynamic and assertive part in ordering the cosmos to be free from the hostile (**आसुरिक**) forces. Unless He functions, no other god or goddess can be effective. The first essential step, therefore, is the relinquishing of the body of **नारायण** by **निद्रा**.

1. 42. **बलाद् आकृष्य मोहाय महामाया प्रयच्छति**–This statement becomes valid on the basis that the **अविद्या** aspect of **महामाया** leads to **मोह**, whereas the same as **परमा विद्या** leads to **मुक्ति** (1.44).

1. 43. **तया विसृज्यते विश्वम्**—**महामाया** as **योगमाया** leads to creation of both the animate and inanimate worlds as explained above (1. 36).

1. 44. **सनातनी**— eternal, unconditioned by time and space.)—A reference to **महामाया** as higher knowledge **विद्या, परमा विद्या**; while conditioned by time-space relata She is the cause of bondage and delusion.

1. 44. **सर्वेश्वरेश्वरी**—**सर्वेश्वर** is God Vishṇu or **नारायण** himself, the supreme **देव** (**एको देवः**); but here the Great Goddess (**महादेवी**) is conceived of as the **शक्ति**, supreme even over the Great Lord

and therefore called सर्वेश्वरेश्वरी. This essentially is a Vedic conception of which the most dominant statement is found in the वागाम्भृणी सूक्त (RV. 10. 125)—

अहमेव वात इव प्रवाम्यारभमाणा भुवनानि विश्वा ।
परो दिवा पर एना पृथिव्यैतावती महिना सं बभूव ।।

RV. 10. 125.8.

She has entered the द्यावापृथिवी unit or the earth and the sky of each created world (अहं द्यावापृथिवी आविवेश) and at the same time is beyond the mortal earth and the immortal heaven. She is the महिमा of the Lord and such is her Greatness.

It may be noted that in the Indian metaphysical tradition it is valid to refer to the supreme creator as महादेव as well as महादेवी. The Creator in his male aspect is called पुरुष and the Goddess as पुरुषी (cf. स्त्री हि ब्रह्मा बभूविथ, RV. 8.33.19.).

1. 47. नित्या—A contradiction is here involved, namely the Goddess is eternal and still spoken of as 'born'. How can the same entity be unborn and be still conditioned by time. This basic contradiction applies to ब्रह्मन् also. The answer is given that the supreme reality is both transcendent (नित्या) and immanent as the cosmos (जगन्मूर्ति) or conditioned by time and space (उत्पन्ना).

1. 48. देवानां कार्यसिद्ध्यर्थम्—The incarnation of the Goddess takes place for vindicating the divine purpose of creation. The Āsuric forces thwart and cut across the divine purpose, namely the order and the *yajña* of creation. The divine power alone can remove that obstruction. The conception of the cosmos as the fulfilment of a divine purpose lies behind the idea of *Avatāra*. Thus the two aspects of Divine Energy as *Nityā* and *Utpannā* mutually accord just as absolute time and relative time are two aspects of the same entity.

1. 49. जगत्येकार्णवीकृते—This is a technical term of Purāṇic cosmogony. Primordial matter in its source is conceived

of as the Waters. Each created cosmos is a portion of that original substance. At the time of dissolution their separate existence is merged into the one expanded ocean called by many names, e. g. सलिल (हरिवंश, 3.10.1), महार्णव, एकार्णव, अगाधस्तब्ध सलिल (हरिवंश, 3. 10. 34), युगान्ततोय (भागवत, 3. 8. 23). The हरिवंश goes a step further and describes the primeval waterly floods as enveloped by a nebulous frost : यथा चैकार्णवजले नीहारेण वृतान्तरे । अव्यक्तभीषणे लोके सर्वभूतविवर्जिते ॥ (हरि० 3. 10. 31.) In the unmanifested form, when all sentient beings are non-existent and every thing is covered by darkness, the single Ocean looks formidable. All the divided units of creation are disrupted and drawn together into a single watery mass,

भूत्वा नारायणो योगी सप्तमूर्तिर्विभावसुः ।
गभस्तिभिः प्रदीप्ताभिः संशोषयति सागरान् ॥१॥
पीत्वाऽर्णवांश्च सर्वान् सनदीः कूपांश्च सर्वशः ।
पर्वतानां च सलिलं सर्वं पीत्वा च रश्मिभिः ॥२॥
भित्वा सहस्रशश्चैव महीं नीत्वा रसातलम् ।
रसातलजलं कृत्स्नं पिबते रसमुत्तमम् ॥३॥
अप्सु सृजन् क्लेदमन्यद्ददाति प्राणिनां ध्रुवम् ॥४॥ (हरिवंश, 3. 9)

Nīlakaṇṭha translates अप्सु as कारणब्रह्मणि, the transcendent Brahman as the ultimate cause of the created worlds. As a matter of fact आपः is equivalent to all the possibilities of Existence which are withdrawn into their primal source when dissolution takes place.

In terms of modern psychology this state may be compared to the *humidum radicle*, the root moisture, the spirit of life, not only indwelling in all living beings, but immanent in everything that exists.

This flood of Life breaks up its individuation and is withdrawn into its universal source, the Ocean :—

समुद्रं वः प्रहिणोमि स्वां योनिमपीतना । (अथर्व० 10.5.23).

The watery floods of this Ocean enshrined within their womb the Cosmic Babe variously known as अपां वत्स, अपां वृषभ, अपां हिरण्यगर्भ,

दिव्य अश्मा, पृश्नि, अग्नि and the याजुष पुरुष, symbolising the conjoint principle of movement and stasis (गति-स्थिति) (अथर्व० X.5.15-21).

The Purāṇas adopted this doctrine of समुद्रं आपः from the Vedas which speak of the Primeval Mighty Waters (बृहतीः आपः) bearing all the worlds in their womb as the Universal Mother—

आपो ह यद्बृहतीर्विश्वमायन् गर्भं दधाना जनयन्तीरग्निम् ।
ततो देवानां समवर्ततासुरेकः कस्मै देवाय हविषा विधेम ॥

RV. 10. 121. 7.

नारायण as the principle or प्राण of हिरण्यगर्भ remains concealed in this ocean of ऋत and makes himself effective at the time of re-starting the chain of creation.

1. 49. शेष—The conception of शेष and विष्णु is relative—

एकार्णवे तु त्रैलोक्ये ब्रह्मा नारायणात्मकः । भोगिशैयागतः शेते त्रैलोक्यग्रासबृंहितः ॥

(विष्णुपुराण, 1.3.24)

विष्णु is that aspect of the divine power which is comprehended in the created cosmos and thus made relatively finite. That which remains beyond is truly called शेष—The Remainder. Vishṇu is relative and Śesha is absolute; Vishṇu is finite and Śesha is infinite. The relationship between the relative and the absolute aspects of Divinity is expressed as Vishṇu resting or sleeping on Śesha, 'the Ananta or Infinite One.' It is a cogent and complete iconographic formula, viz., that of शेषशायी विष्णु.

1. 50. मधुकैटभ—They are referred to as the two terrific Asuras who became powerful when विष्णु was asleep. विष्णु represents सत्त्व and मधुकैटभ the other two Guṇas namely रजस् and तमस्. Brahmā represents the principle of creation, the two Asuras thwart this process and that is described as their attempt to slay Brahmā. In the Vishṇu Purāṇa passage cited above Brahmā is equated with नारायण (ब्रह्मा नारायणात्मकः). See also विष्णुपुराण, 1. 3. 3, 1. 4. 1, 1. 4. 4-5.

1. 50. विष्णुकर्णमलोद्भूतौ—The two Asuras are said to be born from the impurity in the ears of Vishṇu. This is a typical

Purāṇic symbol. Vishṇu is the Great Nārāyaṇa Purusha. His Ears represent the principle of Space as said in the RV. दिशः श्रोत्रात्, (पुरुषसूक्त, 10. 90. 14). Space or दिक् manifests as the four, six, eight or ten regions of आकाशमण्डल, the globular space, or the three *lokas* (पृथ्वी, अन्तरिक्ष, द्यौ), but space alone is incomplete for creation without the conjoint principle of काल or time. देश and काल are the two Ears of Vishṇu which are also symbolised as the two *Maṇḍalas* or *Kuṇḍalas*, the two Ear-rings of the Creator or of the Yogins. This refers to the basal dichotomy of creation manifested at all levels and referred to variously as Agni and Soma, Sun and Moon, Night and Day, Heat and Cold, हिम and ध्रंस, (Atharv. 13. 1. 46) etc., e.g., सूर्य एवाग्नेयः चन्द्रमा सौम्यः । अहरेवाग्नेयः रात्रिः सौम्या । य एवापूर्यतेऽर्द्धमास स आग्नेयो यो अपक्षीयते स सौम्यः ।

शतपथ० 1. 6. 2. 24.

These two Ears or circles are concentric and inseparable. In Vedic terminology they are symbolised as भृगु and अंगिरा which exist in the primeval ocean called आपः—

आपो भृग्वङ्गिरो रूपमापो भृग्वङ्गिरोमयम् ।
सर्वमापोमयं भूतं सर्वं भृग्वङ्गिरोमयम् । गोपथब्राह्मण, पूर्वभाग, 1.39.

These two fundamental principles of creation have their existence in the highest source. They have a twofold aspect namely Divine and Āsuric. When they are in the form of pure Prāṇic energy they are divine, but when they are soiled by Matter or Darkness they are Āsuric. By the *mala* is implied the Vedic principle of ब्रह्मौदन and प्रवर्ग्यं; the food of ब्रह्मन् is the Prāṇic energy that supports its own centre, but it is all the time expelling some refuse or impurity and this rejected portion is called its प्रवर्ग्यं. The whole cosmos is the प्रवर्ग्यं, उच्छिष्ट or refuse from the body of Prajāpati. In terms of Guṇas both Rajas and Tamas are the उच्छिष्ट of Sattva. Madhu represents the principle of Soma and Kaiṭabha of Agni in the above symbolism. Brahmā represents the principle of Sthiti or प्रतिष्ठा, namely balance, stasis, stability or sub-stratum against

which the two opposite forces work. If the fixed fulcrum is disturbed there would be no harmony of forces in creation. It is essential that Brahmā and his Brahma-Sūtra should control all the forces operative on the right and left sides of the axis.

1. 51. **स नाभिकमले विष्णोः स्थितो ब्रह्मा प्रजापतिः**—As said above Brahmā Prajāpati represents the principle of Sthiti. The Purāṇas identify him with Vishṇu and also distinguish him as his emanation. Vishṇu represents Sattva and Brahmā the principle of Rajas or activity. **नाभि** is a Vedic word meaning Navel, or centre, that is, **हृदय** or **केन्द्र**. All forces emanate from the **नाभि** or centre and from whatever direction they come they operate against the centre. The **नाभि** is spoken of in the Vedas as the centre of all activities and is identified with **यज्ञ**— (**अयं यज्ञो भुवनस्य नाभिः** RV. 1.164.35). The **नाभि** stands for the invisible centre which in its visible form becomes the manifest life principle or **प्राण** symbolised as lotus (**पद्म, कमल, पुष्कर**), the creative urge operating from within the waters which manifest as a **पुष्कर**— **ब्रह्म ह वै ब्रह्माणं पुष्करे ससृजे**— (गोपथ०, पूर्वभाग. 1. 16.).

According to Śatapatha Indra after defeating Vṛitra entered the waters and said, 'I am afflicted with fear, create for me a 'Pura'. They did so and the same became a **पुष्कर** (Śatapatha, 7. 4. 1. 13). It means that the manifest form of both Indra and Agni was created in the womb of waters—the mother principle as his **पुष्कर** or lotus. The whole cosmos as well as the individual centre of manifestation is **यज्ञ**. Each **यज्ञ** is a lotus. **नारायण-विष्णु** or the lotus from his navel refers to an identical principle, namely the Prāṇic germ which becomes the cosmos.

1. 51. **ब्रह्मा प्रजापति**—**प्रजापति** was originally a Vedic term signifying the Lord of all created beings. The divine principle is typified as **प्रजापति** and the creatures as **प्रजा**.

1. 51. **जनार्दन**—**जनान् अर्दयति** is the etymology given in classical lexical commentaries. It would then refer to the divine

principle inherent in each centre which is agitating every living being or creature.

The meaning of जन also goes back to an earlier age when it signified the पंचजन or the five tribes symbolising the five-fold active Prāṇic principles taking complete form in the पंचीकरण प्रक्रिया of creation or in the पांक्तयज्ञ: They were also known as विश्वसृज Devas.

1. 52. योगनिद्रा—is said to have her abode in the eyes of Viśhṇu. The principle of eye (नेत्र or चक्षु) refers to the awakening of the divine being in the world of consciousness. The eye is the symbol of सूर्य, the Great Awakener.

1. 53. भगवती निद्रा—The stotra of ब्रह्मा (1. 53-67) is a unique exposition of the principle of rest (निद्रा or रात्रि), that is, the divine creator at rest when all forces have been withdrawn into his own person. Here a clear statement of the two states, the manifest and the unmanifest, are clearly formulated and both are said to be rooted in the same Absolute Divinity. One has to understand the several epithets given to निद्रा, sometimes to her latent form, at others to her manifest form as cosmos. The stotra is comprised of many Vedic and Purāṇic motifs. The several principles of यज्ञ, वाक्, अक्षर, सविता-सावित्री, त्रैगुण्य, सृष्टि and विसृष्टि, देव and असुर, प्रकृति and रात्रि, पर and अपर, अग्नि and सोम, सत्, and असत् are invoked here in a fluent style and with perfect mastery over a language of varied symbolism fluctuating between the Vedic and Purāṇic styles.

1. 53. विश्वेश्वरी—The Goddess is called ईश्वरी or supreme controller of the whole world and this विश्वेश्वरी is equal to राष्ट्री, supreme ruler of the universe, manifesting her power in producing, protecting and destroying it.

1. 54. स्वाहा—स्वाहा is the invocation for the Gods, स्वधा for the Pitṛis and वषट्कार for the Ṛishis. These are said elsewhere in the मार्कण्डेयपुराण to be the three teats of the Vedic Cow (त्रयीमयी धेनु), the fourth one being हन्तकार for the feeding of men.

The idea is that Infinite Nature conceived of as the universal Mother or विश्वरूपा गौ sustains four types of beings with her ambrosial milk. The Ṛishis represent the principle of knowledge symbolised as वेद, छन्द or विज्ञान (consciousness) or मनस् (mind), the Devas as प्राण (energy), the Pitṛis as भूत (matter) and men as the aggregate of these three. स्वाहा symbolises the releasing of energy from the centre called स्व (स्व+आ+हा) and स्वधा symbolises the depositing of the स्व or energy of the centre in a corporeal form (स्व + धा). Both स्वाहा and स्वधा are conceived of as the two sides of the same medal like the centre and the circumference of the same circle ; for example, the principle of स्वाहा strengthens the bodily Agni with more power or energy where as the principle of Svadhā deposits substance and increases the bulk of the tissues. स्वाहा and स्वधा are both said to be the eyes of अग्नि, although opposed, they are inter-related and both are forms of the same Goddess.

1. 54. वषट्कार—It was also a Vedic conception in the ritual. The phrase वौषट् being uttered for इन्द्र. The letter व stands for वाक् and षट् means six, वषट् literally signifies the six-tuplication (षट्कार) of the principle of Vāk by which the unmanifested Prāṇic energy in the centre takes a manifest form. The centre is comprised of three Prāṇic Devatās—ब्रह्मा, विष्णु, इन्द्र; ब्रह्मा typifying the principle of rest (स्थिति or प्रतिष्ठा), इन्द्र the centrifugal force (गति) and विष्णु the centripetal force (आगति). These three seek their external manifestation or stock-piling material form (becoming a कूट by the fivefold addition of the six principles of प्राण and the पंचभूत). These are called *Stomas.* Thus three plus six equal to nine gives us the first त्रिवृत् स्तोम, the second is the पंचदश स्तोम, the third एकविंश स्तोम, the fourth सप्तविंश स्तोम, and the fifth त्रयस्त्रिंश स्तोम which is the last. This is called वषट्कार. Indra represents the vital centre of each being (मध्यप्राण) and the वषट्कार represents his majesty, extension or greatness (महिमा). The author is here referring to the ancient Vedic symbols of the goddess *Vāk* and associating them with महामाया.

1. 54. त्रिधा मात्रात्मिका—The three sounds अ+उ+म् which make up the Oṁkāra and which are the symbols of the cosmic

triads, for example जाग्रत्, स्वप्न, सुषुप्ति or the three states of consciousness represent the three mātrās of *Praṇava*. The reference is to the doctrine in the Māṇḍukya Upanishad.

Svara, generally a vowel sound, also stands for Vāk both in her transcendent and manifest form. The Great Goddess in the Vedas is essentially identified with Vāk as in the वागाम्भृणी सूक्त (RV. 10. 125). Vāk is twofold—that which is measured and manifest exists in *Akāśa* or *Vyoma* and that which is eternal, unmanifest, immortal and thousand-syllabled exists in the परमव्योम (सहस्राक्षरा परमे व्योमन, RV. 1. 164. 41.)

Svara in Vedic symbolism represents Prāṇa and *Vyañjana* or the consonants stand for Matter (Prāṇaḥ svaraḥ, Tāṇḍya 7.1.10.). Āditya or Sūrya as the symbol of the transcendent Brahman is said to be *svara* (G. B. 1. 5. 14). Prajāpati himself is symbolised as *svara* (प्रजापतिः स्वरः Shadviṁśa, 3. 7.). The vowel sound is said to be immortal and infinite as compared to the consonants which depend for their utterance on the vowels (अनन्तो वा हि स्वरः Tāṇḍya 17. 12. 3.). The light of heaven (स्वः) itself becomes transformed as *svara* or vowel. The *svara* sounds in the Vedas are expressed as उदात्त, अनुदात्त and स्वरित, viz. a triadic form.

1. 54. सुधा — The Goddess is called Amṛitā Vāk in Vedic terminology, i. e. the transcendent sound vibration of the creator which originally belongs to the formless manifestation but incarnates in the manifest world.

1. 54. अक्षर — She is also called the Akshara or syllable or that aspect of Brahman which is indestructible. The seven meters are measured out into their different syllables by the power of Akshara (अक्षरेण मिमते सप्त प्राणीः, RV.1.164.24.). The doctrine of Akshara was in fact the metaphysical doctrine of Brahman which exists in the highest Empyrean and the Ṛiks of the Ṛigveda are said to have their source in Akshara Brahma where all the celestial powers or the Devas also have their being (ऋचो अक्षरे परमे व्योमन् यस्मिन् देवा अधि विश्वे निषेदुः, RV. 1. 164. 39). The sentence 'सुधा त्वमक्षरे नित्ये' gives the natural interpreta-

tion as the Amṛitā Vāk, which exists in the Eternal Akshara Brahman. Its nature is twofold, viz. consisting of the three mātrās and the Ardhamātrā.

1. 55. **अर्द्धमात्रा**—The half-mātrā of sound is that which is eternal and beyond utterance. This is also referred to as Amātrā, i. e. without measure, Avyavahāryā, Śivā, Advaitā (Maṇḍūkya, Up. 12). This also reminds of the Vedic doctrine of the Two-Halves, the One-Half as the symbol of the manifest world and the other half as the symbol of the unmanifest for which there is no visible sign ('**अर्धेन विश्वं भुवनं जजान, यो अस्यार्द्धः कतमः स केतुः**' Atharva).

1. 55. **सावित्री**—This was one of the most important philosophical doctrines of the Ṛigveda in which the creative principle is symbolised as Savitā, the Impeller of all and his energy as Sāvitrī. Savitā and Sāvitrī form an inseparable pair. Sūrya is the great deity, Savitā, and his energy is Sāvitrī which he is radiating throughout the space and each one of the living organisms in the plant, animal and human kingdoms is receiving that Sāvitrī or solar light. In the Sāvitrī Upanishad 9. Savitā-Sāvitrī pairs are enumerated :—

Savitā	Sāvitrī
1. Agni	Pṛithivī
2. Varuṇa	Āpaḥ
3. Vāyu	Ākāśa
4. Yajña	Chhandāṁsi
5. Stanayitnu	Vidyut
6. Āditya	Dyauḥ
7. Chandra	Nakshtrāṇi
8. Manas	Vāk
9. Purusha	Strī

(Up. No. 78 in the 108 Upanishads, Niraṇayasagar Edition p. 450).

The above is almost similar to the Jaiminiya Upanishad Brāhmaṇa, Chapt. 4, Tāṇḍya 28, which shows that the doctrine

of Sāvitrī-vidyā was specially featured in the Sāma-Veda tradition. The Gopatha Brāhmaṇa (I.1.53) also explains in detail the Sāvitrī doctrine and records twelve pairs of Savitā-Sāvitrī with the following additional ones :—

Savitā	*Sāvitrī*
Āpaḥ	Rātriḥ
Ushṇa sita	Abhra varsha
Prāṇa	Anna
Veda	Chhanda
Yajña	Dakshiṇā

The Praṇava-vidyā and the Savitrī-Vidyā which are referred to here simultaneously as forms of the Supreme Goddess are also mentioned together in Vedic literature. For example, in the Gopatha Brāhmaṇa, Pūrva bhāga, Tāṇḍyas 16-30 form the Praṇava Upanishad and 31-38 Gāyatrī Upanishad and the two together present a complementary doctrine. As a matter of fact both have their basis in the Vedic Trayī-Vidyā rooted in the trinitarian exposition of cosmic creation.

1. 55. **जननी परा**—The Goddess, the Supreme Mother—She is the same as Aditi, the mother of Gods, who is no other than Universal Nature. She is symbolised as the Earth which represents the great principle of motherhood and fertility not only for the world visible to our eyes but also as the mother of the whole creation. In the whole Devī-Māhātmya there is no higher and more expressive epithet of the Goddess than Her invocation as the Supreme Mother --

या देवी सर्वभूतेषु मातृरूपेण संस्थिता (5. 31)

The divine mother is the mother of all the divine powers or Devas. The earth is also the mother, the cow is also the symbol of motherhood. One's own mother is the most important link in that chain of mothers at several levels. There are seven great principles of manifestation, viz. Mind, Life and Matter comprised of five gross elements. These seven are produced by a team of Seven Mothers (सप्तमातरः), who in the Vedas were also known as the Seven Sisters (सप्तस्वसारो, RV. 1.

164.3.) who form one band and take their seat on a common moving chariot symbolised as the human body or each solar ray or each octave of sound. In the Purāṇic imagery they are represented as the सप्तमातृका Goddesses personifying the powers of the seven typical Devas to be described later. (Chap. 8, 14-20 & Chap. 11. 12-18).

1. 58. धार्यते विश्वम्—This verse and the next refer to the three-fold activity of the Goddess as the producer, preserver and destroyer of the world (सृष्टि-स्थिति-संहृति). This was the basic foundation of the triadic metaphysical thought pervading the Purāṇas and the Vedic literature.

1. 58. महाविद्या—This verse contains two groups of epithets of the Great Goddess, e.g. She is called 1. Mahāvidyā, 2. Mahāmāyā, 3. Mahāmedhā, 4. Mahāsmṛiti and 5. Mahāmohā in one group and 1. Mahādevī, and 2. Mahāsurī in the second group. These seven epithets can be understood only with reference to their Vedic background. It seems that the author of this scriptural text had a clear vision of Vedic metaphysical thought which he has expressed in such precise terms.

According to the Veda the creation is an emanation from a transcendent reality called Aja, Avyaya or Svayambhū, which existed alone in the beginning having withdrawn all the worlds into his womb. From this undifferentiated centre proceeds the creation as a five-jointed branch. The first portion is स्वयम्भू himself. The second is Parameshṭhī, the third Sūrya, the fourth Chandramā and the fifth one Pṛithivī. Of these five Svayambhū and Parameshṭhī form one group and Sūrya, Chandramā and Pṛithivī the second group. The first group is unmanifest and the second manifest.

Svayambhū is the father-principle and Parameshṭhī the mother-principle. Svayambhū is the source or centre and Parameshṭhī is its extension or Mahimā called the Universal as the name Parameshṭhī itself shows. It is the great womb into

which Svayambhū, the father deposits his seed and gives birth to manifest creation. In the words of the Gītā Svayambhū is Bīja-prada-pitā and Parameshṭhī is Mahad-yoni. These two are the universal parents on the plane of unmanifested creation. Of the second group Sūrya is the father and Pṛithvī is the mother. These are also the parents of the visible creation symbolised as द्यावा-पृथिवी. At each level of these five there is a form of the Goddess because she is the power or female counterpart of the Deva which becomes manifest in the form of these five Puras (पंचपुर), Piṇdas (पञ्च पिण्ड), Devas (पंच देवाः) or Janas (पञ्चजन) or Krishṭis (पंच कृष्टयः). The Supreme Purusha in order to make himself manifest had to create these five modalities and then he himself entered into each one of them in succession from subtle to gross levels.

In this verse the Śakti of Svayambhū is called *Mahāvidyā*, the Supreme Knowledge. This name signifies the nature of Svayambhū himself who is called Rishi or Chhanda or Veda-Śṛishṭi and stands for pure knowledge (ज्ञानमय तपस्).

The second epithet *Mahāmāyā* refers to Parameshṭhī or the Universal in which the creative potentialities are first measured out as Māyā or Mātā and then the whole scheme of creativity is determined as formless manifestation. It is the stage of the Universal i.e. an amorphous condition full of great potentiality and dynamism, but all the energies are darting and conflicting in an irregular fashion, striving to evolve an order out of a prevailing chaos that is the form of Mahā-Māyā who as representative of the Devas helps the cosmic order in the face of the destructive forces over whom she ultimately triumphs. She is placed in a strange predicament being at one and the same time a Mahādevī and a Mahāsurī, i.e. the power partaking of the divine quality of order and the Āsuric quality of disorder. In Purāṇic imagery She is the mother of both the Devas and the Asuras who exist in the universal by their birthright, but the Goddess lends her influence to the victory of the Devas, that is, to the ultimate emergence of divine order.

The third epithet *Mahāmedhā* refers to the region of Sūrya. The principle of Medhā is the same as Vijñāna, intelligence or consciousness as manifested on the plane of Sūrya who represents the Universal Mind. His son is Manu who is the progenitor of Man i.e. a single ray of whose being is reflected in each individual centre as consciousness or mind. Buddhi is Medhā. It is the sheath of बुद्धि, मेधा, विज्ञान or consciousness that is the most important form of the Goddess in the individual. It is the nature of Buddhi that it goes out from its centre to each object of the external world and becomes soiled with it bringing its impressions which it keeps stored in its negative reserve to be thrown up into consciousness by the power of memory. This faculty of Medhā is compared in the Brāhmaṇa literature to Meda or fat—मेदो वै मेधाः (ŚB. 3.8.4.6) that sticks and, which is pierced by all the sheaths of consciousness that the body is capable of radiating from its centre.

The fourth epithet is *Mahāsmṛiti*, viz. the principle of Memory which is essential for the functioning of Medhā as pointed out above. This belongs to the sphere of चन्द्रमा or अन्तरिक्ष, i.e. the region of consciousness placed between Sūrya and Pṛithivī.

The fifth epithet is *Mahā-mohā* i.e. the power of Delusion Forgetfulness, Error, Confusion (भ्रान्ति)—all of which are associated with Earth or Matter which intercepts light and results in darkness. Factually every one is confronted with this last stage in which light is overcome by darkness, and it is to remove this state of *Moha* at all levels that the help of the Goddess or Divine Light is most needed as the refreshening succour of the heavenly powers to the retreating individual.

1. 58. महादेवी—There are two epithets here applied simultaneously to the Great Goddess. She is Mahādevī and Mahāsurī i. e. Supreme Power of the Devas and of the Asuras. This is an instance of the many paradoxes found in the Vedas and the Purāṇas, but nevertheless true. The power which is centrifugal, i.e. flows out from the centre, disintegrates and disrupts and is called Āsuric, but that which builds the regulating force of the

centre is Daivī or Divine. In the Universal both exist together. Originally there is chaos everywhere although there is inexhaustible reserve of energy, but that is manifesting as destructive fury, being unharnessed, undirected and unmeasured. That is its Āsuric form and the Goddess is called Mahāsurī. The Asuras are said to be the elder brother of the Devas as they were the first to be created. The Mahat or the Universal has the nature of an Asura carrying all the Devas in its womb—महद्देवानामसुरत्वमेकम्, (RV, 3.55.1). But since the Devas exist in the womb or the center of the great Asura principle as the dynamic archetypal representatives of Svayambhū, they must ultimately assert themselves and evolve a rhythm in the midst of chaos. This is the principle of Mahādevī whose from is the essence of all the Devas like a towering pillar of fire, blinding by its lustre the vision of all. This fiery principle of Tapas or primeval heat gradually becomes transformed into a rythm of light-wave which become manifest as Sūrya. Millions and billions of Sūryas are created by the effulgent form of that Divine Light called Mahādevī.

1. 59. प्रकृति—This is a very emphatic enunciation of the Great Goddess identified with the primordial cause of the universe which becomes transformed as the Guṇas—गुणत्रयविभाविनी. In fact the state of equilibrium would not be passed over until and unless the world-building forces become manifest as the three Guṇas, viz. Sattva, Rajas and Tamas, symbolising Rest, Movement and Inertia. They form an essential part of every created particle. What else could have created these differentiated qualities excepting Supreme Divine Power or the Universal Mother or Infinite Nature. The author of the Devī-Māhātmya has expressed this great principle of Light and Energy in words of incomparable beauty as follows :—

अतीव तेजसः कूटं ज्वलन्तमिव पर्वतम्। ददृशुस्ते सुरास्तत्र ज्वालाव्याप्तदिगन्तरम् ॥
अतुलं तत्र तत्तेजः सर्वदेवशरीरजम्। एकस्थं तदभून्नारी व्याप्तं लोकत्रयं त्विषा ॥
(2. 11-12).

All the Divine Powers who were a witness to the supreme tectonic forces contributed the best portions of their reserves to create the great lustre or the Ethereal Light that was

in heaven, on the earth and the sea and filled the whole space as the Primeval Mother or the Woman (Nārī), since it is her responsibility to create and to give birth to all that exists. She is the Prakṛiti combining both the aspects of Svāhā of the Gods and Svadhā of the Pitṛis.

1. 59. कालरात्रि, महारात्रि, मोहरात्रि—These are three difficult terms but have distinctive allusions. Rātri represents the principle of Darkness (Tamas) which is the larger substratum of Light or Creation. Wherever there is light the opposite principle of darkness also supervenes there. Darkness in the region of Svāyambhū is called Mahārātri, in that of Parameshṭhī Moharātri and in that of Sūrya Kālarātri. The principle of Tamas or Darkness in the region of Chandra and Pṛithivī is referred to as Dāruṇa Rātri. All these five created levels are of the nature of Satya. Satya is Light. Light is enveloped in the womb of Darkness. And so each one of these five Piṇdas or creative modalities is associated with an envelope that is essential to it as its finalizing principle and is called its Rātri. Rātri is the mother or womb which produces the Day. Rātri is the symbol of the Asuras and Day that of the Devas. The word Rātri literally means the giver or producer, from the root रा to give. In the Ṛigveda Rātri is spoken of as the source into which the whole cosmos is withdrawn—जगतो निवेशनीं (RV. 1. 35. 1.). Varuṇa is the lord of Rātri, and wherever there is Varuṇa there are the Asuras, as the Devas are the companions of Indra. In this context the Great Mother Goddess is quite appropriately addressed as रात्रि. It is the same as Tamas. In the Nāsadīya Sūkta there is an invocation of the twin principles of Tamas as the universal parents which existed *in principio* (तम आसीत्तमसा गूढमग्रे RV. X. 129. 3.) Svayambhū is callee Tamas as the undifferentiated source or primeval centre of creation which is beyond all measurement and predication. Its next emanation is Parameshṭhī or the Universal which is also also called तमस्, since on that level the Asuras or the unregulated forces predominate. In fact the universal Parameshṭhī or Virāj is the mother of all creation. Both Svayambhū and Parameshṭhī thus

represent the two Rātris or Darknesses called Mahārātri and Moharātri. The third stage is reached in Sūrya where relative time starts the distinction of Day and Night (अहोरात्र). It is therefore called Kālarātri, that is Darkness related to Light as the outcome of the rotating wheel of the Time. In fact there is no Rātri or darkness in Sūrya but it is only a phase witnessed as the result of the revolutton of the Earth on its orbit. Sūrya is self-luminous, whereas the Moon and the Earth shine only by borrowed light, being both perpetually doomed to Darkness (दारुण रात्रि).

1. 60. श्री :—Here is a string of epithets applied to the Goddess which are repeated in the 'या देवी०' stotra of Vishṇu-Māyā in Chapter V. The Goddess is referred to as Śrī and Lakshmī at the end of the Purusha Sūkta of the Yajurveda, where they are spoken of as the two consorts of Nārāyaṇa-Purusha Vishṇu (श्रीश्च लक्ष्मीश्च पत्न्यौ, VS).

Śrī refers to Prāṇa or Energy and Lakshmī to Bhūta or Matter. Both form an inseparable pair and are the twin aspects of the Great Goddess. In this context Lakshmī is not explicitly mentioned but is implied with Śrī. Śrī-Lakshmī was an ancient goddess to whom not only literary references are available but also earliest iconographic representations are found in the art of Bharhut, Sānchī, Udaigiri and Mathurā. She is represented as a Goddess standing in the midst of lotuses being bathed by streams of water flowing from jars held in the trunk of elephants carved on the two sides. Gradually Goddess Śrī became completely identified with Lakshmī who was accepted both as the consort of Kubera, God of wealth, and of Vishṇu, Lord of the world. Finally during the Gupta period she almost became the national Goddess being represented on the coins of the Gupta kings.

1. 60. ईश्वरी—The female counterpart of Īśvara i. e. Śiva as the sovereign lord of the universe. The Goddess also in her independent right was conceived of as the supreme power over all.

1. 60. ह्री—Modesty, regarded as the flower of all the female virtues that are typified in the Great Goddess. The manly aspect is typified in the Creator as Purusha and the female virtue of modesty in the Goddess as Purushī.

1. 60. बुद्धि—This is an important reference which describes the Goddess as the principle of Intelligence, Knowledge and Consciousness (Bodha-Lakshaṇā buddhi), or Sañjñā. This is the most effective sign of consciousness or Chetanā as manifested in each individual centre (cf. Chapter V, 13-14).

1. 60. लज्जा—(Bashfulness)—It is the quality to feel shy or unwilling to meet and talk to strangers. There is a distinction between natural modesty (Hrī) and Bashfulness (Lajjā); the former is born of pure innocence and the latter from a conscious realisation of feminine virtues.

1. 60. पुष्टि—It is the essential quality of motherhood which gives nourishment to all creatures whom she produces. In Vedic literature the male principle is called Prāṇa or Agni and the female Rayi or Soma. Posha or nourishment is obtained by assimilating Rayi with the power of Agni (अग्निना रयिमश्नवत् पोषमेव दिवे दिवे, RV. I. 1. 3), that is, strength is obtained by assimilating food through the power of the metabolic fire.

1. 60. शान्ति—This was an old Vedic doctrine conceived of in the widest context of being in tune with the infinite power of creation and thereby obtaining an equipoised state of internal and external peace.

1. 60. क्षान्ति—This was a new doctrine of moral qualities, equal to क्षमा or forbearance in the face of all disturbances, calamities and even tortures. In the Buddhist Birth story there is a Kshāntivādī Jātaka in which the Bodhisattva demonstrates his adamantine virtue of क्षान्ति inspite of the gravest provocation and pain It is the moral quality of how much a man can forbear and forgive without becoming ruffled. The Bhāgavata counterpart of the Kshāntivādī Jātaka is found in the story of Satya Hariśchandra depicted as the paragon of क्षान्ति, क्षमा or तितिक्षा. This story is told at length in the Mārkaṇḍeya

Purāṇa (Chap. 8) and the Devī-Bhāgavata (Skandha 7, Chapt. 14-27), the latter contrasting the Mithyāvādī Hariśchandra of the Vedic legend in the Aitareya Brāhmaṇa with the Satyavādī Hariśchandra of the new Bhāgavata story. (7. 17.51-55).

1. 62. **सौम्या**—These are the two aspects of the Goddess—terrific and pleasing (Ghora and Saumya), the latter is the form resulting in perfection of beauty **अशेषसौम्येभ्यस्त्वतिसुन्दरी** The Great Goddess stands out as the eternal charming Lady.

1. 62. **परापराणां परमा**—There is in the background of this imagery the Vedic doctrine of Parā and Aparā called Parāparā-vāda. There is a reference to it in many mantras of Ṛigveda, for example 1. 164, 17-19. The transcendent is called Parā and the immanent world of Matter Avarā or Aparā. The One Reality is split into two, viz. the world of spirit and of matter, the former is Parārdha and the latter Avarārdha. There is the relative conception of the higher and the lower at several successive levels each preceding one spoken of as the cause of the next to it and thus a chain of succession of cause and effect is formed. Here the Great Goddess is conceived of as standing highest in this chain of causation. She is the transcendent Supreme source from which all causes howsoever subtle and basic they be, originate.

1. 63. **सदसद्**—The existent and the non-existent, the former referring to Prāṇa or spirit and the latter to Bhūta or matter. It was an ancient Vedic doctrine found enunciated in the Nāsadīya Sūkta of the Ṛigveda, X. 129. There Asat or Prāṇa is also referred to as Prayāti and Sat or the world of matter as Svadhā, the former being called the higher (Parastāt) and the latter lower (Avastāt). Here it is stated that the Goddess comprehends both Sat and Asat and therefore she is rightly spoken of as Akhilātmikā, the all-embracing. As such she is beyond all categories contrasted as Sat and Asat and therefore, cannot be properly extolled with the help of word.

1. 64. **निद्रा**—At the time of dissolution Vishṇu enters the state of his sleep withdrawing all the worlds into his centre

of rest. This implies a suspension of the creative activity of the Time principle. Here the idea is that it is the Great Goddess who induces this state of sleep or rest for Nārāyaṇa. When the periodic sleep of Vishṇu comes to an end, the impelling force of the Time principle which gives the pendulam its return movement is also the Great Goddess. It is She who creates the three Guṇas and gives manifest form to Vishṇu, Brahmā and Śiva. Such is the miraculous power of the Goddess (1.65-66).

1. 67. **प्रबोध**—The principle of rest is Nidrā and that of motion Prabodha, i. e. Vishṇu becomes conscious to the act of creation. Prabodha as defined earlier is the same as Buddhi, Consciousness or Mind which is the real nature of Vishṇu.

1. 68. **देवी तामसी**—These are two contradictory terms. Devī is the symbol of Light and Tāmasī of Darkness, same as Āsurī, but in the form of the Great Goddess both aspects co-exist. In the Universal or Parameshṭhī it is the Tāmasī form which is predominant and She as the mother takes the initiative in releasing the dynamic forces of creativity.

1. 69 **नेत्र**—Here an image of Vishṇu as the cosmic Purusha is created by referring to his eyes, mouth, nose, arms, heart and breast. It is a translation of the Vedic idea of Sahasraśīrshā Purusha (ṚV. X. 90. 1) and Viśvataś-chakshu (RV. X. 81. 3), Viśvatomukha, Viśvatobāhu etc. (ṚV. X. 81. 3). This is a condition in which the differentiated organs have not yet evolved on the plane of matter and each organ is present everywhere in the Prāṇic Purusha. The whole being of such a cosmic Purusha was permeated by the principle of Nidrā or Rest and the directive forces of Prāṇic energies which create the differentiated organs of senses were not then released. At the invocation of Brahmā sleep leaves the body of Vishṇu as a result of which the dynamics of creation comes into full play, i. e. the Lord of the world gets up—**उत्तस्थौ च जगन्नाथः**. (1. 70).

1. 70. **एकार्णव** (The One Ocean)—This is a very significant doctrine of Purāṇic Sṛishṭi-vidyā, originally rooted in Vedic

cosmogony which I have explained at some length in my work, 'Sparks from the Vedic Fire' under the caption 'Hiraṇyagarbha'.

In Purāṇic terminology the primordial cause of creation at the time of its dissolution (प्रलय) is called एकार्णव, महार्णव, अगाध सलिल (Harivaṁśa, 3. 10. 34), युगान्ततोय (Bhāgavat, 3. 8. 23). The primeval watery floods are said to be enveloped by a nebulous frost : यथा चैकार्णवजले नीहारेण वृतान्तरे अव्यक्तभीषणे लोके सर्वभूतविवर्जिते (Harivaṁśa, 3. 10. 31). Each divided unit of creation is like a potful of water, all of which are drawn together into a single watery mass when the demarcating lines are dissolved and become non-existent. Nārāyaṇa as Yogī goes into sleep in the womb of that single primeval ocean in which the distinctions of the various rivers, pools and wells symbolizing so many units of creation have vanished. This was the ultimate doctrine of the Waters as the primal source of all creation which in the Vedas is referred to as सलिलम् आपः समुद्र of Varuṇa.

1. 70. अहिशयन—The great couch of the Serpent, called अनन्त, serves as the substratum of the rest for नारायण विष्णु, the latter being the symbol of the created world, and Ananta-Śesha that of the unmeasured, unbounded, infinite Remainder. The Bhāgavatas created out of this mutual relationship of the transcendent and the immanent Divine Reality, the iconographic formula of Śeshaśāyī Vishṇu which is mentioned here.

1. 71. मधुकैटभ—These are the names of two Asuras representing the two Ears of Vishṇu. They are born simultaneously as two Sākañja Prāṇas which become manifest as the dynamic powers descending to the level of the Ākāśa or region of Space. They represent the basic duality of creation which may be identified as contraction and expansion (Samañchana-prasāraṇa, SB. 8. 1. 4. Brahmaudana and Pravargya), the centripetal and centrifugal forces both of which tend to be conflicting and disruptive unless they are controlled by Vishṇu, who is thereby known as Madhusūdana and Kaiṭabhāri. Brahmā is the regulating centre of all the creative forces and the two Asuras wish to make short work of him at which the latter invokes the help of Vishṇu.

The Śānti-parva identifies the two Asuras with Rajas and Tamas :—

अहंकारस्ततो जातो ब्रह्मा स तु चतुर्मुखः ।
हिरण्यगर्भो भगवान् सर्वलोकपितामहः ॥२१॥
पद्मेऽनिरुद्धात् सम्भूतस्तदा पद्मनिभेक्षणः ।
सहस्त्रपत्रे द्युतिमानुपविष्टः सनातनः ॥२२॥
ददृशेऽद्भुतसंकाशो लोकानापोमयान् प्रभुः ।
सत्त्वस्थः परमेष्ठी स ततो भूतगणान् सृजन् ॥२३॥
पूर्वमेव च पद्मस्य पत्रे सूर्यांशुसप्रभे ।
नारायणकृतौ बिन्दू अपामास्तां गुणोत्तरौ ॥२४॥
तावपश्यत् स भगवाननादिनिधनोऽच्युतः ।
एकस्तत्राभवद् बिन्दुर्मध्वाभो रुचिरप्रभः ॥२५॥
स तामसो मधुर्जातस्तदा नारायणाज्ञया ।
कठिनस्त्वपरो बिन्दुः कैटभो राजसस्तु सः ॥२६॥
तावभ्यधावतां श्रेष्ठौ तमसा रजसान्वितौ ।
बलवन्तौ गदाहस्तौ पद्मनालानुसारिणौ ॥२७॥
अथ युद्धं समभवत् तयोर्नारायणस्य वै ॥६९॥
रजस्तमोविष्टतनू तावुभौ मधुकैटभौ ।
ब्रह्मणोपचितिं कुर्वन् जघान मधुसूदनः ॥७०॥

शान्तिपर्वणि मोक्षधर्मपर्वं, अध्याय ३४७ ॥

1. 72. **पञ्चवर्ष सहस्र**—Vishṇu is said to have given a battle to the two Asuras for five thousand years. The symbol 5000 is with reference to the five-fold cosmic modelity **पंचपुण्डिरा सृष्टि** in the form of Svayambhu, Parameshṭhī, Sūrya, Chandra and Pṛithivī as explained above. The word Sahasra means unmeasured or infinite. Vishṇu was locked in a trial of strength with his arms **बाहुप्रहरण**. Here the head is taken as the symbol of Dyauḥ, the feet of the Earth and Bāhu of the centre or the middle portion, from where Vishṇu makes his dynamic strength effective.

1. 76. **न यत्रोर्वी सलिलेन परिप्लुता**—The two Asuras looked round and found the whole world as one primeval ocean (**आपोमयं जगत्** 1. 75). This refers to the stage of Ṛita where there is no fixed centre or fulcrum but everywhere there was mud or marshy land. The two Asuras realised this and therefore cleverly asked that they should be killed at a spot where there would be no water, i.e. where some stable centre in the form of the earth had been evolved. Vishṇu could see through their cleverness and put their heads on his middle portion or thighs. The thighs of Vishṇu is the symbol of his concentric force. The thigh of Nārāyaṇa created Urvaśī as the first Woman because it is factually the region of the waist or middle portion which deposits the seed of new creation in the womb of the mother.

2. 1. **अब्दशतम्**—The battle raised for a hundred years. The word 'Sahasra' used earlier as the duration of the Daivāsuram conflict refers to the cosmic plane, and Śata, a hundred, to the human plane. Prajāpati is spoken of as Sahasrāyu and Purusha as Śatāyu.

2. 1. Mahisha :—He is the king of the Asuras, pitted against Indra, king of the Devas. The conception of Mahisha as an Asura going round heaven and wishing to penetrate into the region of Indra is found in the Ṛigveda :—

अन्तश्चरति रोचनास्य प्राणदपानती। व्यख्यन् महिषो दिवम्॥ (RV. X. 189.2.)

Here we have one of the the clearest statements of the cosmic light of Sūrya being reflected as a ray (**रोचना**) in the individual centre in the form of Prāṇa and Apāna, the oscillating Life-principle which in the Devī-Māhātmya is referred to as Chetanā (5.13). Wherever there is the principle of Prāṇa or Chetanā or Chiti functioning, there is the sphere of Light spoken of as heaven. Mahisha as Asura batters against that region of Indra and for a time succeeds in penetrating and disturbing the order of heaven. This is referred to as **इन्द्रोऽभून् महिषासुरः**, that is, Mahishāsura becomes Indra (2.2).

2. 2. पराजितम् —The divine army is defeated only temporarily. In the scheme of things as ordained by Prajāpati the final victory goes to the Devas who represent the powers of Tapas, Amṛitam, Satyam and Jyotiḥ as against the Asuras who stand for disorder, death, and darkness.

In a variant motif तारक, the Great Asura, becomes ascendent for a time when Skanda or स्वामी कार्तिकेय was installed as the generalissimo of the Divine army, i. e., he became the husband of देवसेना.

2. 2. पद्मयोनि प्रजापति —That is, ब्रह्मा became the leader of the gods and approached नारायण. It clearly shows that the Devī-Māhārmya is a Bhāgavat document conceived in the spirit of the highest synthesis of religious ideas.

2. 6. मर्त्याः —By the usurpation of their power the immortal gods were reduced to the miseries of mortal men.

2. 8. मधुसूदन and शम्भु —The two Supreme Gods are said to have been stirred by the plight of the Devas. As a matter of fact in verses 8 and 9 Vishṇu, Brahmā and Śiva all three are invoked in creating the great Tower of Light, which mingled into one becomes the Supreme Woman as Mahādevī. This is the foundation of Purāṇic thought, viz. that the Triple Devas are the manifest form of one transcendent Divine Reality in the cosmos and the same is true of the Mahādevī. It is also stated here clearly that an effulgent light from the bodies of all the deities was produced and mingled into one corpus This was the basic conception of Ṛigvedic cosmogony that the One God becomes the Many—एकं सद्विप्रा बहुधा वदन्ति. The doctrine of एको देवः and बहवो देवाः is fundamental to the Vedic and Purāṇic point of view and is beautifully introduced here.

2. 11. तेजसः कूट—The Deva principle is essentially a pile of light, a flaming tower of fire or a mountain of conflagration of Heat (देवौष्ण्य) and primeval fervour (अग्रज तपस, अभीद्ध तपस). Of that Divine Light ब्राह्म-रुच Sūrya is but one symbol in the endless chain of axial alignment of millions and billions of other Suns. That is

also conceived in the Purāṇas as a Jyotirliṅga of incomparable splendour whose ends are beyond measure. The three worlds are filled with that Divine Light (व्याप्तं लोकत्रयं त्विषा, 2 12).

2. 12. **नारी**—The Divine Lighti s both Deva and Devī, त्वं स्त्री त्वं पुमान्. It is valid to conceive of the same both as the male and the female principle. In fact they function as the two parents of the universe and the Mother is as essential as the Father. The Devī-charita is cast in the mould of Power (शक्ति) as the cosmic mother.

2. 13. **शाम्भव तेज**—In verses 12-17 the Light forms of the several Devas including Rudra are recounted to contribute to the Virāṭ form of the Goddess.

2. 19. **शूल**—In verses 2. 19-30 there is a description of the various weapons (आयुध) and ornaments (भूषण) of the Goddess as contributed by the gods. In the **दैवासुरम्** conflict the god is conceived of as the Hero and a whole paraphernalia of battle is created for him, e. g. weapons, army, chariot, horses, generals, guards etc. This is the pattern of Indra, the arch-hero (एक वीर) in the Ṛigveda, and so is it elaborated in the Purāṇic description. A weapon is the symbol of śakti and each Deva parts with his śakti in favour of the Goddess.

2. 25. **अर्द्धचन्द्र**—It seems to have been a kind of necklace with crescent shaped *padaka* or pendant in the centre.

2. 25. **ग्रैवेयक**—A flat close fitting torque round the neck.

2. 27. **दंशन**—An armour. It was a word introduced in Sanskrit vocubulary for the first time in the Gupta period which Amara Simha records in his dictionary (तनुत्रं वर्म दंशनम्).

2. 27. **अम्लान पंकजंमाला**—A garland of unfading lotuses which is a feature of Gupta iconography. It was known as Kiñjalkinī and sometimes for big images consisted of a thousand flowers.

2. 30. **नागहार**—The serpent necklace, same as **शेषहार**, formed by clusters of pearl-strings worn on the left shoulder and

descending towards the navel in a thickening diameter like the body of a serpent. Bāṇa describes it in his Kādambarī saying that the Ocean presented it to वरुण and the latter gave it to चित्ररथ, king of the Gandharvas. Here the ocean is said to have presented this incomparable ornament to the Goddess.

2. 31. अट्टहास—The Goddess has been described earlier as the pillar of fire pervading the three worlds. Now she is typified as the Supreme sound, her loud roaring reverberations filling the entire space. This is true with reference to the region of Parameshṭhī. According to the Vedic background वाक् becomes manifest at three levels. The first is संयती, where speech is of the nature of silence; the second is क्रंदसी in the region of परमेष्ठी or विराज्, where speech is of the nature of a tumultuous roar i. e. unharnessed vibrations of sound without measure resembling the Asuric sound energy. The third is that of रोदसी where sound is regulated as rythmic vibrations of the octave. The रोदसी ब्रह्माण्ड is the region between Earth and Heaven which is visible to us as manifest creation. The great अट्टहास of the Goddess described here belongs to the region of क्रन्दसी which literally signifies *Krandana* or uproarious sound. Both Light and Sound fill the ocean of the Universal beyond any measure and regulation and are identified with the Goddess—अमायतातिमहता प्रतिशब्दो महानभूत्.

2. 32. चुक्षुभुः सकला लोकाः—Here is a reference to the tectonic agitation thrown up by the uncontrolled world-building forces, that is a condition of primeval commotion in which the ocean, the earth, the mountains and the entire world is in the grip of an unstable movement. In the Ṛigveda we find a reference to this primeval commotion as प्रकुपित पर्वत and व्यथमाना पृथिवी—

यः पृथिवीं व्यथमानामदृंहद्यः पर्वतान्प्रकुपितां अरम्णात् ।
यो अन्तरिक्षं विममे वरीयो यो द्यामस्तभ्नात्स जनास इन्द्रः ।।

(RV. II.12.2.)

2. 33. सिंहवाहिनी—The lion is the king of the animals of the forest. There are two classes of animals, viz. आरण्यपशु and ग्राम्यपशु; the former are not fit for sacrifice (अयज्ञिय) and the latter

are fit to be sacrificed (यज्ञिय). Each *paśu* is a type of energy. The animals of the forest represent unharnessed energy of which the lion is archetypal. The Goddess as Mahāsurī has lion as her vehicle implying that she is the sovereign lady of the forest, (अरण्यानी), i. e. the unmeasured world-systems of which the energy is typified by the lion. According to the ŚB, Prajāpati wins these worlds through the domestic animals and the yonder worlds through the wild animals :—

प्रजापतिरकामयत । उभौ लोकावभिजयेयं देवलोकं च मनुष्यलोकं चेति स एतान्-पशूनपश्यद् ग्राम्यांश्चारण्यांश्च तानालभत तैरिमौ लोकाववारुन्द्ध ग्राम्यैरेव पशुभिरिमं लोकमवारुन्द्धारण्यैरमुमयं वै लोको मनुष्यलोकोऽयासौ देवलोको यदग्राम्यान्पशूना-लभतऽइममेव तैर्लोकं यजमानोऽवरुन्द्धे यदारण्यानमुं तैः । (ŚB. 13.2.1.1). The image of Durgā as Simhavāhinī first began to appear in the art of the Gupta period.

2. 37. किरीटोल्लिखितांबराम्—Here is a description of the cosmic form of the Goddess whose feet are planted on the earth and whose head touches the heaven. It is the same idea as found in the पुरुषसूक्त where the earth is created from the feet of the cosmic Purusha and the heaven from his head (RV. X. 90. 14). Cf. also Kālidās's description of Śiva-तत्र व्यक्तं दृषदि चरणन्यास-मर्द्धेन्दुमौलेः, मेघदूत, पू० ५५.

2. 39. चिक्षुर—Chikshura and Chāmara are the two Generals of Mahishāsura. The names are purposive. Chikshura refers to the power of Mahisha on the plane of Prāṇic activity and Chāmara on that of the Bhūtas; the word Chikshura is from the same root as Chaksha and reminds of Vedic अख्यत् in व्यख्यन्महिषो दिवम् RV. X. 189. 2, from its etymology चक्षिङः ख्याञ् (अष्टाध्यायी, 2. 4. 45).

The word Chāmara comes from ther oot चम् to eat and is equivalent to Ghasmara, the eater or enjoyer of sense objects. The associate Generals of Mahisha are deliberately so named, e.g.

1. चिक्षुर corresponds to मोह
2. चामर to लोभ
3. उदग्र to मद

4. महाहनु to अहंकार
5. अ्रसिलोम to क्रोध
6. बाष्कल to काम
7. बिडाल to दम्भ

Amongst these चिक्षुर or मोह is the foremost, leader of all. This reminds of the latter motif of Moha or delusion as the king of all the Āsuric evils or vices as exemplified in the allegorical dramas like the प्रबोधचन्द्रोदय of Krishna Misra, and मोहराजपराजय etc. The Goddess as Mahāmāyā, viz. the great Dellusion produces her effective power through Moha. The battle between the Goddess and Chikshura is described in the beginning of the third chapter, verses 1 to 9.

3. 20. माहिषेण स्वरूपेण—The demon gives a fight to the Goddess in his buffalo form which is actually the representation found in the iconography of the Kuṣāṇa period. The Asura is described also in a cosmic form rending asunder the earth, the ocean, the mountains and the clouds. He shakes the three worlds by his buffalo might (तथैव क्षोभयामास त्रैलोक्यं सचराचरम् 3. 33.). Mahisha, in fact, is the same as Vedic Gaura (*Bos Gaurus*) who is the animal symbolising the region of Parameshṭhī or of the universal waters. In Vedic imagery Bison (गौर) is the symbol of परमेष्ठी (RV. IV. 58. 2.) and Bull (गौ) of Sūrya (RV. IV. 58. 3.).

3. 33. पानमुत्तमम्—The Goddess quaffs a divine drink. This has reference to the Madhu or Soma in the region of Parameshṭhī which the World Mother (जगन्माता) sips as her invigorating drink. In the Vedas the region of Parameshṭhī or Virāj, the Universal Mother, is conceived of as an Ocean of Soma or मधु. It is this drink to which reference is made in the famous line—गर्ज गर्ज क्षणं मूढ मधु यावत् पिबाम्यहम्.

3. 39 अर्धनिष्क्रान्त—It is the conjoint iconographic form of the demon as half-buffalo and half-man. The feature of the human form coming out of the severed neck of the buffalo seems to appear in the images of the Gupta period. The present reference is a good indication of the age of the text.

4. 1. **शक्रादयः**—On the death of Mahisha the gods were filled with exaltation and Indra and others uttered a stotra to the Goddess in 21 verses of superb poetic charm and devotional intensity. It is an inspired poem in which Vedic ideas of the Āmbhṛiṇī sūkta have been freely incorporated with new Purāṇic formulations.

4. 2. **देव्या यया ततमिदं जगदात्मशक्त्या**—By her intrinsic power the Great Goddess has measured out the whole world. This is the same idea as **अहमेव वात इव प्रवाम्यारभमाणा भुवनानि विश्वा** (RV. X.125.8).

4. 2. **निःशेषदेवगणशक्तिसमूहमूर्त्या**—The Great Goddess is the embodiment of powers of all the Devas. This is equal to the statement in the RV. in the first two mantras of the Vāgāmbhṛiṇī sūkta, viz. that the Goddess Vāk is the embodiment of the powers of Rudras, Vasus, Ādityas, Viśvedevas, Mitra, Varuṇa, Indra, Agni, Aśvins, Soma, Tvashṭā, Pūshā and Bhaga and that she is the upholder of the entire divine kingdom (**राष्ट्री संगमनी**). As the Divine Mother of the universe (Ambikā) who is the same as Devamātā Aditi, the Goddess is also adored by all the Devas and Ṛishis.

4. 3. **अतुलप्रभाव**—Matchless power of the Goddess who is the supreme cause over all. She is Parātparā beyond whom there is none else (**तस्माद्धान्यन्न न परा किञ्चनास**, RV. X. 129. 2). It is stated here that the divine lord Nārāyaṇa as Ananta Vishṇu, Brahmā and Śiva do not comprehend the power and strength of the Great Goddess. With this compare the Ṛigvedic statement—I am beyond heaven, I am beyond this earth, such is my greatness (**परो दिवा पर एना पृथिव्यैतावती महिना सम्बभूव**, RV. X. 125. 8).

4. 3. **भगवान् अनन्त**—It is here an epithet for Vishṇu.

4. 4. **श्री** and **लक्ष्मी**—It has been stated above that Śrī and Lakshmī both are found in the Yajurveda as consorts of the cosmic Purusha Nārāyaṇa. Here Śrī is the goddess in the

homes of the virtuous and her opposite Alakshmī, genius of ill-fortune in the homes of the evil-doers. Alakshmī was named as Kālakarṇī in ancient folk religon and is mentioned in the Jātakas. In Mahārāshtrian folk-lore she is named अक्काबाई as the goddess who brings ill-fortune and destruction. In the Atharva Veda we find mention of Puṇyā Lakshmī and Pāpī Lakshmī; the latter corresponds to Alakshmī (रमन्तां पुण्या लक्ष्मीर्या पापीस्ता अनीनशम्, AV. 7. 120. 4).

4. 4. बुद्धि—She is intelligence in the bodies of those who worship the intelligent way of life, i. e. who are rationalists (कृतधियाम्). This recognition of the doctrine of Prajñā or Buddhi or the common sense way of life was the special feature of an early philosophical school known as Prajñā-darśana, to which reference is found in the Mahābhārata and in the Gītā. The Vidura-nīti is a surviving document of Prajñā-darśana or Buddhi-yoga.

4. 4. श्रद्धा—Faith, as a true sign of spirituality. It is very much extolled in Vedic literature and occurs throughout the Indian religious tradition as an essential element in the makihg of the truthful man. श्रत् is *satyam* and the faculty which accepts truth as its cardinal virtue is called Śraddhā (श्रद्धीयते अस्याम् इति श्रद्धा).

4. 6. त्रिगुण—On the one hand the Goddess is said to be the transcendent cause of all the worlds and on the other manfesting as the three Guṇas in the form of Pradhāna or Prakṛiti.

4. 6. अंशभूता—The world is said to be only a portion of the Supreme God or Goddess. Sometimes the transcendent is spoken of as a thousand and the world as only one portion of it; at others the immortal source is said to be three-fourths and the world as one-fourth. In the Atharva the two are said to be Ardha and Ardha (अर्द्धेन विश्वं भुवनं जजान यदस्यार्धः कतमः स केतुः A.V. 108.13. ; 11.4.22). The relationship between the cosmos and its creator cannot be reduced to firm arithmetical computation. It is best expressed as Pūrṇam-adaḥ Pūrṇam-idam.

4. 6. **अव्याकृता हि परमा प्रकृतिस्त्वमाद्या**—You are the primordial Prakṛiti in an undifferentiated form. This refers to the cordinal doctrine of creation as accepted in the Sāṅkhya system, viz. that Prakṛiti exists in its source as Avyākṛitā or in Sāmyāvasthā and secondly in its created aspect as manifested in the three Guṇas. This philosophical doctrine is repeated again and again in all the texts influenced by the Sāṅkhya philosophy.

4. 7. **मखेषु**—The doctrine of Vedic Yajña is invoked here in which the presence of the many Devas is an essential element for the completion of the Yajña. Here the Goddess is conceived of as the object of all the oblations (Svāhā-kṛitis) intended for the several deities. The same is stated about her as the recipient of all Svadhā-kāra oblations intended for the Pitṛis. Mahādevī ; Mahāmāyā, Nārāyaṇī as the Supreme Divine Power is identified both as Svāhā and Svadhā ; the two main principles of cosmic creation ; the one functions on the plane of energy or Prāṇa (Svāhā), and the other on the plane of matter or Phūta (Svadhā).

4. 8. **मुक्तिहेतु**—The Goddess as cause of liberation, *Moksha* or *Nirvāṇa*. She is the custodian of the primeval ordinances of creation (**महाव्रत, प्रथम धर्म**) which are beyond human comprehension.

4. 8. **सुनियतेन्द्रियतत्त्वसाराः**—Pesons for whom the essence of knowledge consists in the control of senses. This is a reference to the Yogins or the doctrine of Yoga in which the pacification of the organs of sense is the main condition for the attainment of Mukti (cf. Kalidāsa **इन्द्रियाख्यानिव रिपूंस्तत्त्वज्ञानेन संयमी रघुवंश** 4. 60)

4. 8. **परमा विद्या**—The Goddess is identified as Supreme Knowledge. It is the Vedic doctrine of Parā-vidyā which leads to the realisation of Akshara Brahma (**परा यया तदक्षरमधिगम्यते**)

4. 9. **शब्दात्मिका**—This is one of the clearest statements found in the text about the identity of the Great Goddess with

Vāk or the presiding deity of the three Vedas, Ṛik., Yaju and Sāma. She is Trayī-Vidyā.

4. 9. **देवी त्रयी**—The Great Goddess is completely identified with the Trayī-vidyā of the Vedic literature. In fact the whole of the Vedic metaphysics is rooted in the doctrine of Trayī and the entire ritual also is an elaboration of the same as stated by Manu (Manu. 1. 23):—

अग्निवायुरविभ्यस्तु त्रयं ब्रह्म सनातनम्। दुदोह यज्ञसिद्धयर्थमृगयजुःसामलक्षणम् ॥

The Trayī doctrine is elaborated in the Brāhmaṇas, e.g. the Gopatha Brāhmaṇa says ऋचा मूर्तिर्यजुषी गतिः साममयन्तेजः (GB. 1. 2. 9), i. e. the form is Ṛigveda, motion is Yajurveda and the finitizing Maṇdala is determined by the Sama Veda. Thus each object is concretised by the three Vedic principles symbolised as Ṛik, Yaju and Sāma. The diameter emanating from its centre is Ṛigveda. The dynamic movement by which the centre manifests as diameter is the Yajus principle and the circumference which circumscribes each manifest form in its existing shape is Sāma. This is the Trayī-vidyā which also finds mention in the Taitirīya Brāhmaṇa (3-12.9.1) :—

ऋग्भ्यो जाता सर्वशो मूर्तिमाहुः सर्वा गतिर्यजुषी हैव शाश्वत्
सर्वं तेजः सामरूप्यं ह शश्वत्सर्वं चेदं ब्रह्मणा हैव सृष्टम् ॥

In the Śatapatha Brāhmaṇa Sūrya is stated to be a perfect exemplar of the cosmic Trayī-vidyā and it is said that even persons who were not knowlegeable enough were conversant atleast with this fact that Sūrya in heaven is the universal symbol of Trayī-vidyā or the trinitarian basis of creation (सैषा त्रयी विद्या तपति तद्वैतदप्यविद्वांस आहुस्त्रय्येव एषा विद्या तपतीति, ŚB. 10.5.2.2). For a fuller explanation of the Trayī doctrine see my book *'Vedic Lectures'*, Chapt. II (Trayī-vidyā', pp. 21-41).

4. 9. **भवभावनाय**—all the commentators agree in taking it as 'for the creation of the worlds.' The goddess assumes the form of three Guṇas for the sake of creation. This is the essential basis of Sāṅkhya.

4. 9. **वार्ता**—The science of economics which leads to the livelihood of men in the form of agriculture, cattle-rearing and

trade. The distress of poverty (जगदार्ति) which is the greatest misery for a house-holder, is said to be relieved by the Goddess who appears as Intelligence and Exertion in the life of man.

4. 10. विदिताखिलशास्त्रसारा—The Goddess represents the cosmic mind which is the source of the essence of knowledge of all the arts and sciences. This is a secret doctrine in practical Yogic *Sādhanā*, in which at a certain advanced stage of intensive realisation all knowledge begins to dawn on the mind of the Yogin.

4. 10, असंगा नौः—The word असंगा with reference to boat signifies to a ship which is not dependent on coastal traffic but sails in the midst of the wide ocean, as Chaturdharī observes, अप्रतिहतप्रसारा.

The etymology of Durgā is worth noting, as being derived not from a Durga or fortress on land but from Durga as the impassable ocean. The imagery of the sea was a predominant motif in the Gupta period.

4. 10. श्री गौरी—In this verse all the three Goddesses namely Medhā (=Sarasvatī), Śrī (=Lakshmī), and Gaurī (=Pārvatī) are mentioned,

4. 11. कनकोत्तम—refers to gold of the highest purity called Śṛingī Suvarṇa in the terminology of the Gupta period, as referred to by Bāṇa in the Kādambarī in his description of Ujjain. This was later on known as षोडशक gold, that is gold of sixteen-fold purity which was the highest standard in ancient India.

4. 14. जनपदेषु—This is happy reference to the teeming population of the countryside which was as distinguished for its prosperity, celebrity, morality and contented domestic life during the golden age of the Guptas as the urban population, as frequently mentioned in the literature of that age.

4. 23. शूल—The several weapons (Āyudha) of the Goddess have, of course, their concrete names and forms, but in fact they were meant to be symbolical forms of her power. The Śūla is a variant form of the Triśūla or trident which represents the triple basis of the destructive power as manifesting through the

three Guṇas. The trident also belongs to Śiva with which he pierced the demon Andhaka. In order to make himself effective God Śiva requires a three-pronged weapon to aflict a person on the three levels of Mind, Life and Matter. What is the Rudra in the Vedas is Chaṇḍikā as his female power in the Purāṇas. Chaṇḍikā is the same as Raudrī or Ghorā aspect of Rudra. She also holds a Śūla with which she smites the evil-doer. In fact Pāpmā or evil is the Śūla which pierces the soul of each individual as the destructive power of the Goddess.

4. 23. खड्ग—The sword is said to be a splinter from Indra's thunderbolt (ŚB. 1. 2. 4. 3.). What in Veda used to be called Vajra is symbolised as sword in the royal imagery of earthly power. Vajra has several special meanings in Vedic literature. The great cyclic wheel of time consisting of the six seasons is called Vajra. The system of the six chakras within the human body comprising the five elements of gross matter and the sixth Prāṇa forms a Vajra which is the firm foundation for the making of the body. Vajra is also said to be six-pronged, three on the upper and three on the lower side. It is said that Indra wields the thunderbolt in his fight against Vṛitra and whosoever wages a war against evil (Pāpmā) borrows a chip from the Vajra in the form of a sword or scimitar ŚB. 1. 2. 4. 3).

4. 23. घण्टा—The alarm bell of the Goddess symbolises the unharnessed sound, a maddening uproar which would make the human mind and the apparatus of hearing burst with its impact. The divine voice comes silently and in measured tones to the mind attuned to it, but when the Goddess desires to overcome and confound the Asuras she rings her bell in the most alarming way filling all the quarters of the three worlds with an unbearable din. The ringing of the gong bells and blowing of conches at the time of *āratī* in the temples is to imitate and reproduce something of the Ghaṇṭā sound of the Goddess.

4. 23. चाप—The bow also is one of the most ancient and typical weapons. It is called Pināka in the case of Śiva.

According to Yāska Pināka is the name of Daṇḍa or staff which refers to the Merudaṇḍa or the spinal column. Its lower end is the seat of Kuṇḍalinī śakti in the sacral region (Mulādhāra-chakra) and its upper end is in the Ājñā-chakra i. e. the higher brain where both Śiva and Pārvatī are seated in union or loving embrace. The bow is also interpretated as the symbol of Kāla or Time which is shooting its arrows at every living being in the form of the smaller time units like Muhūrta, Darśapaurṇa-māsa Ahorātra, Ṛitu and Saṁvastara. Kāla as Death is the sharp shooter whom none escapes. Thus the divine ordinance in creation works out its destructive role through these various agencies of evil, pain, darkness, death and disintegration to which all matter is necessarily subject. They form the armoury of heaven which infinite Mother Nature wields against the Āsuric forces.

4. 24. **प्राच्यां रक्ष**—This set of formulas seeking protection in the four directions is like a Rakshāmantra, familiar both in Brahmnical and Buddhist Rakshā stotras. Verses four, twenty-three, and twenty-six are of this nature. As a matter of fact its earliest form occurs in the Ṛigveda itself.

4. 25. **सौम्या** and **घोरा रूप**—The Goddess is conceived both in her auspicious and terrible forms. This corresponds to the two forms of Agni, Śivā Tanū and Ghorā Tanū.

4. 35. **गौरी देवी**—Up to now the forms of the Goddess were created by the assembled light from the bodies of the various Gods (**सम्भूता देवी देवशरीरेभ्यः** 4.34). With this Light form she killed Mahisha. Now for the slaying of Śumbha and Niśumbha a different form, the body of Gauī or Pārvatī is invoked (**पुनश्च गौरीदेहात्सा समुद्भूता,** 4.35.). Gauī is the same as Pārvatī, daughter of the Mountain, who in Vedic terminology was known as Dhishaṇā Pārvateyī. She is the symbol of what in Tantric literature is known as Kuṇḍaliṇī. The fight between the Goddess on the one hand and the Āsuric rorces on the other relates to the earth. There are three sets

of them, namely 1. Śumbha, Niśumbha 2. Chaṇda, Muṇda 3. Rakta-bija relating respectively to Mind (Manas), Life (Prāṇa), and Matter (Bhūta).

The difference between the symbols of Gaurī and Pārvatī should be clearly understood. Originally the Goddess belongs to the region of Parmeshṭhī or Virāj. There she has a form of all-pervasive Soma which because of its extremely volatile nature is called Irāmaya Soma. That Gaurī fashions different forms out of that Soma for which the Ṛigveda says गौरीर्मिमाय सलिलानि तक्षती) ṚV. I.164.41). The Soma of Parmeshṭhī descending through different modalities becomes solidified in order to create material forms. This in Vedic terminology is called *Aśmā Soma* or *Parvata Soma*, said to be growing on the Mūjavata Mountain. This petrified Soma is the substance which upholds the earth. The Rock or stone was taken by the Ṛishis as the symbol of Aśmā Soma. (Cf. also अनस्था and अस्थन्वन्त (RV. I. 164. 4).

5. 1. **यज्ञभागाः शचीपतेः**—In verses 1-3 there is mention of 8 Lokapāla gods, Indra, Sūrya, Chandra, Kubera, Yama, Varuṇa, Vāyu and Agni, whose functions were forcibly seized by the Asuras, Śumbha and Niśumbha.

5. 4. **अपराजिता**—The invincible or the unconquered one, a significant epithet of Supreme Goddess whom no one can overcome. The epithet Aparājita is used in Ṛigveda for Indra conceived as an unconquerable hero (जेतारम् अपराजितम्). In Buddhist iconography also there is a goddess called Aparājitā who tramples on the body of Gaṇeśa as the genius of Vighna.

5. 6. **हिमवन्त**—The goddess Gaurī in the form of Pārvatī appears before the Gods on Mount Himālaya of which the significance has been explained above.

5. 6. **विष्णुमाया**—Is the general name for the Goddess. Māyā is the same as Śakti. Māyā represents the primeval cause of creation beyond which no other cause can be predicated. Indra creates by his Māyā and so does Vishṇu by his intrinsic

power called Vishṇu-Māyā. All the earthly and divine powers which we witness as so many Devas have been brought into existence by some superior agency in fulfilment of its irresistible will. No one can question or guage the mystery of this Māyā which is also called Svadhā, the divine will in creation.

5. 7. **नमो देव्यै**—This grand stotra of the Goddess is one of the finest creations of poetic fancy. It is a Purāṇic counterpart of the Vedic Namaḥ stotra dedicated to Rudra in the Yajurveda (Book 16), beginning *Namaste Rudra manyave* and extending over 66 mantras known as the Śata-Rudriya stotra. Although cast in the same exalted mould of spiritual ecstacy this stotra of Mahādevī deals with fresh motifs being the product of a new cultural atmosphere that prevailed during Purāṇic times in the Gupta age. It weaves a string of new motif s for the Goddess as Chetrnā, Buddhi, Śakti, Śraddhā, Śānti etc. Some special epithets like Śivā, Prakṛiti, Bhadrā, Rudrā, Gaurī, Dhātrī, Jyotsnā, Indurūptiṇī Sukhā, Kalyāṇi, Vṛiddhi, Siddhi. Niṛṛiti, Śarvāṇī, Durgā, Aparā, Sārā, Sarvakāriṇī, Khyāti, Kṛishṇā, Dhūmrā, Atisaumyā, Atiraudrā, Jagat-pratishṭhā, Kṛiti, are happiest in their connotation and stand out as the expressive symbols of the resurgent Sanskrit style developing in the days of Aśvaghosa, Kālidasā and Bāṇa. Almost all these terms and many more occur in the Purāṇas oft and again and are like the piles on which the great edifice of Purānic thought was built. Some of these like Bhadrā, Vṛiddhi, Siddhi, Durgā also became personified as goddesses but generally the meanings remained more or less elastic and the epithets applied to many different gods and goddesses to express their divine personality.

5. 14. **बुद्धि**—What in Vedic thought was called *Dhī* which is the essence of the Gāyatrī-vidyā is here called Buddhi, the most pleasing form of the Goddess in each individual centre. The Gupta age coincides in Indian History with an alround earnest effort to discover the rational basis of life and this is adequately expressed here by an adoration of the Goddess as Buddhi

or the principle of intelligence in man. The highest repository of Buddhi was considered to be the Vedas or Śruti and it was the perennial wisdom of that store-house which the new Smṛitis comprising the Purāṇas, Dharmaśāstras, Āgamas, Vaishṇava Saṁhitās and Tantras were reformulating and presenting under new definitions and forms. Kālidāsa has justly referred to this phenomenon so far as the Brahmanical tradition was concerned—

श्रुतेरिवार्थं स्मृतिरन्वगच्छत् (रघुवंश, 2. 2). The great poet Māgha writing in the kingdom of Bhinnamāla in the west also bears testimony to the same spirit of his age in about the 6th century A. D.

उद्धृत्य मेघैस्तत एव तोयमर्थं मुनीन्द्रैरिव संप्रणीताः ।
आलोकयामास हरिः पतन्तीर्नदीः स्मृतीर्वेदमिवाम्बुराशिम् (शिशुपाल०, 3. 75).

The Buddhists also were creating a new literature through Sanskrit in the form of the Buddhist Sanskrit literature whioh is available to us in hundreds of volumes even today. It was also a reorientation of the ancient Pali canon and so were the Jains reinterpreting the ancient Ardhamāgadhī scriptures in new Mahārāshṭrī commentaries. This was on all fronts a re-assertion of the new spirit of that age which in one word was based on Buddhi or Prajñā which now became the symbol of the Goddess of Mind.

According to the Tantra doctrine the Goddess has three forms: in the highest state she is called Saṁvit, in the next state as Spanda or Prāṇa and in the third state of evolution as Buddhi corresponding to the देहात्मबोध, the Ego or Consciansness on the plane of Matter. This is the same as Asmitā. In this Stotra these three states are described as Vishṇumāyā, Chetanā and Buddhi respectively. These three correspond to the Kāraṇa, Śūkshma and Sthūla states of consciusness both in the cosmic or universal and in the individual. The Buddhi has reference to the *Prākṛita Jagat* which is *Ahaṁkāra* in which the ego is engulfed in the external world.

5. 17. छाया—The word is translated by the commentators as Shadow of the Divine Principle (प्रतिबिम्बरूपा सर्वभूतेषु

तिष्ठति), thus invoking the doctrine of Chhāyā and Ātapa in which the Divine Principle is light and the material form is its shadow. In Gupta iconography the word Chhāyā has a specific meaning, referring to the halo round the head of a divine being, king or a Mahāpurusha. This is referred to by Kālidāsa as Chhāyā-maṇḍala and also Prabhā-maṇḍala, which was taken to be the symbol of a person's glory or Lakshmī attending on him as the mark of greatness. Wherever there is halo or *Chhāyā* there is the divine presence. This also agreed with the idea of the Sāsānian Pahalavī religion namely that Farr or divine glory was present in the form of a halo round the head or the body of a person which indicated the light of heaven round the person of Ahurmazdā.

5. 21. जाति—This word in Buddhist Sanskrit came to have the general meaning of birth. The Goddess is here spoken of as identical with the principle of generation or birth with which also is coupled the opposite principle of Death, both being the forms of the Great Goddess. In the Ṛigveda the same is said to be true of the Divine Mother Aditi where she is Prajā (equal to Jāti or Janma) and Mṛityu (प्रजायै मृत्यवे त्वत् पुनर मार्तण्डमाभरत, RV. X. 72. 9).

5. 33. मातृरूपा—The Goddess is conceived of as the Mother of all. There can be no birth of new life without the mother. She is elsewhere called Deva-jananī or Deva-mātā who is Aditi, the Universal Mother or Infinite Nature. In India the Goddess is universally known as Ambikā, literally the Mother. Motherhood is equivalent to the principle of fertility. All the work of creative thinking is due to the fact that the mind is fertile. So also on the planes of Prāṇa and Bhūta, i. e. on the vital and physical planes the principle of motherhood remains constantly present and becomes effective through her creative potency. There can be no higher meed of praise to the Goddess than to speak of her as the Mother. In Ṛigveda the mother principle finds emphatic recognition and it is said that the cosmic order of

Ṛita is the level on which the Mother and the Father principles bifurcate (माता पितरमृत आवभाज, RV. I. 164. 8). It is the power of higher intelligence and mind by which the mother offers herself to the father (धीत्यग्रे मनसा सं हि जग्मे, RV. I.164. 8). It is also stated that whatever has been created has a mother inherent in each such centre. The imagery is that of a universal cow as the primeval mother (Dakshiṇā) and that she has transformed herself as her innumerable daughters to whom she has transferred the potency of motherhood in the form of the womb in each one of them (युक्ता मातासीद् धुरि दक्षिणाया RV. I. 164. 9).

5. 36. चितिरूपेण—It is the same as Chetanā or Consciousness or the Life-principle or Vijñāna or Prāṇa that is manifesting itself as this world. This was the higher metaphysical doctrine. It was the basis of the Vedic, Upanashidic and Purāṇic thought. It was specially elaborated in the Tantra and Āgama tradition that the universe is the outcome of the sportive fancy of the Goddess in the form of Chiti.

The Uttara-Charita of the Goddess belongs to the region of Pṛithivī ; the Madhyama-Charita to Sūrya ; and the Prathama Charita to Parameshṭhī where she is Gaurī ; in Sūrya she is Haimavatī Umā, the Goddets of Gold referred to here as Tejha-Kūṭa ; on earth she is Pārvatī. The Himalaya Mountain is the symbol of Aśmā Soma. On Himalaya the Gods approach the Goddess and found her in the north. Himālaya represents in Tantric conception the spinal column which is called *Parvata* because it consists of thirty-three Parvans or vertebrae. Pārvatī is पर्वराजकन्या, the Śakti that is born in this Parvata. She is the same as Sushumṇā.

5. 39. जाह्नवी—The Goddess Pārvatī came to have a bath in the Gaṅgā. The river Gaṅgā represents the stream of heavenly Soma as it has come down on earth.

शरीरकोष—A new Goddess born from the five sheaths of the body of Pārvatī was called Kauśikī. She is the embodiment

of all the physical, vital, and psychical powers that inhere in every individual. Here two forms of the Goddess are concived, namely Kauśikī and Kālikā, both being the two aspects of the same energy, the former being white and the latter dark. The White form corresponds to Śukla Rajas and the Black form to Krishṇa Rajas of the Ṛigveda. These are also the two aspects of Prāṇic energy called चित्रा ; the one that is involved in the active process of life and the other that is its restful substratum. Śumbha and Niśumbha wish to court the Beautiful Lady but receive a rebuff. Then follows a lengthy description from verse 45 to the end of the Adhyāyā of how the two Asuras and the Goddess react against each other.

5. 51. किञ्जल्किनी—A long garland consisting of full blown lotuses as is found in the images of the Gupta period. It is an excellent name coined in the chaste Sanskrit style of that period. Esoterically each Chakra is a lotus and the garland of Chakras is the *Kiñjalkinī mālā* worn by the Goddess.

5. 71. यो मां जयति संग्रामे—three conditions for choosing a husband are dictated here ; the first relates to the strength of Prānic prowess, the secand to the incomparable charm of beautiful form, or of mental energy, and the third of the richness of worldly possessions or Bhūtas.

6. 2. धूम्रलोचन—He is the chief leader of the army of Chaṇḍa-Muṇḍa deputed on behalf of Śumbha-Niśumbha. Dhūmra or smoke is the sign of the presence of water in fire ; as such it is the symbol of the cloud, *Megha* the sensuous passion that is the crudest symbol of the mind soiled by matter. In Tantra ideology it is an aspect of Chiti Śakti or Saṁvit beclouded by the fogginess of the material world created by the ego. Chapter 6 deals with the quick disposal of Dhūmra-lochana hy the lion of the Goddess.

7. 1. चण्डमुण्ड पुरोगमा :—Then ensued a close fight between Chaṇḍa-Muṇḍa, the two generals of Śumbha and Niśumbha on the one hand and the Goddess on the other. A new

form appears as Kālī in a most hideus aspect of the Goddess. She has a wide gaping mouth, skeletal frame, emaciated breasts, dried flesh and monstrous deformites which may be associated with hungry Prāṇic energy that does not find its satiation in matter. She was born from the forehead (ललाटफलक), that is, from the mind of the hungry Goddess. She is the most frightful type of humanity (Atibhairavā), from whose throat rise bewailing notes of the most mournful character (भैरव-नादिनी) whose eye-sockets have a terrific look hard to stand (Bhīmākshī). She comes to grips with Chaṇḍa and Muṇḍa, and this most monstrous form of the Goddess is styled thereby as Kālī-Chāmuṇḍā (7. 25). Chaṇḍa and Muṇḍa thus disposed of, the real fight now begins with Śumbha and Niśumbha, which represent the two conflicting forces of the mind.

8. 3. कम्बू—This name and several others like Kālakeya, Kālaka represent the various powers of the mind, pitched in conquering the Āsuric ramifications of Śumbha-Niśumbha. The eighth chapter is a graphic description of the manifestation of the Sapta-Mātrikās, Seven Divine Mothers. In this battle Chaṇḍikā, that is the Goddess in her Raudra form, Kālī born form the former's forehead and the lion are the three combatants (8.7-9). To their help come the seven Śaktis born from the respective bodies of the seven Gods namely Brahmā, Śiva, Skanda, Vishṇu, Indra, Varāha and Narasiṁha. The iconographic forms of these Goddesses are accurately described as found in the sculptures of that period as follows—

1. Brahmāṇī, Śakti of Brahmā holding rosary and kamaṇḍalu, riding on a Haṁsa.

2. Māheśvarī, Śakti of Maheśvara, holding a trident, wearing bracelets of serpents and adorned with a crescent mark on the forehead.

3. Kaumārī, Śakti of Kumāra or Kārttikeya, riding on a peacock, resembling in all her features Guha (Guharūpiṇī, 8. 16)

4. Vaishṇavī, Śakti of Vishṇu riding on a Garuḍa, holding a conch, chakra, gadā, bow and sword (8. 17).

5. Vārāhī, Śakti of Yajña-Varāha form of Vishṇu (8. 18.). The conception of Yajña Varāha finds a clear statement in the Purāṇas specially Matsya Purāṇa.

6. Nārasiṁhī, Śakti of Narasiṁha, the Man-Lion incarnation of Vishṇu, having a similar form (8. 19). The belief in the Varāha and Narsiṁha incarnations of Vishṇu and their joint representation in images were a special feature of the b lief of the Pañcharātra Bhāgavatas who worshipped such image under the name of Mahā-Vishṇu.

7. Indrāṇī, Śakti of Indra holding Vajra and riding on an elephant and having a thousand eyes on her body (8. 20.).

8. 21. **ईशान**—It is clearly stated here that the seven Śakties were accompanied by Īśāna or some form of Śiva (ततः परिवृतस्ताभिरीशानो देवशक्तिभिः, 8. 21). This is a feature very often illustrated in the Sapta-Mātṛikā images of the Gupta period in which a male figure showing Īśāna or Śiva is carved on the left hand side. In the iconography of the mediveal period the figure of Gaṇeśa was also added to the group.

8. 22. **चण्डिकाशक्तिरत्युग्रा**—Goddess Chaṇḍikā is the female counterpart of Rudra. According to the Vedic conception she is even supreme over Rudra and by her power Rudra is able to wield his bow—अहं रुद्राय धनुरातनोमि RV. X 125. 6. It is said that she gives her power to Rudra for the sake of destroying those who hate Brahma (ब्रह्मद्विषे शरवे हन्तवा उ RV. X. 125. 6). Such a person is an Asura.

8. 23. **ईशान**–The mutual relation of **ईशान** and **चंडिका** is involved and needs clarification. Devī Chaṇḍikā as the primeval mother creates as her effective male energy, God Īśāna, to depute him as her messenger (cf. Śivadūtī) to the Asuras (8.27). The epithet Śivadūtī is significant. The Goddess acquired this epithet as Śiva was made her messenger. Īśāna appears on the scene and impels the Goddess to create **चंडिकाशक्ति** and the latter deputes him as her messenger. It means that she as the Rāshṭrī Queen appoints or creates Īśāna, just as a king creates his *Dūta*. This is restating in Purāṇic termi-

nology the Vedic idea of Aditi and Daksha, the latter being produced by the former in the relation of mother and son (अदितेर्दक्षो अजायत RV. X. 72. 4). There is also an intimate relation between Śiva-dūtī and the host of Seven Divine Mothers. In fact Īśāna or Śiva is the same as God Tryambaka that is the deity having three mothers. The three mothers are Ambā, Ambikā, and Ambālikā of Purāṇic mythology symbolising respectively three principles of Mind, Life and Matter. Ambā is Mind, Ambikā is Prāṇa and Ambālikā the five gross elements of Matter. Thus the one great power becomes three and then Seven. This is the genesis of the Seven Sons of Aditi (RV. X, 72. 9, सप्तभिः पुत्रैरदितिरुप प्रैत्पूर्व्यं युगम्). Each son is produced by one mother and therefore the generation of the Seven Ādityas or sons of Aditi was accompanied with the conception of the Seven Mothers (सप्तस्वसारो मातरः RV. IX. 86. 36.) who are also the Seven Sisters (सप्त स्वसारः RV. I. 164. 3). We witness the band of those 7 mothers or 7 sisters in each ray of the Sun and in each octave of the musical notes. The one must become Seven for the sake of manifestation. This is the law. And so the single deity Īśāna became surrounded by the Seven Devas in the form of their Śaktis or Seven Divine Mothers or Sapta Mātrikās. In order to fight Raktabīja, viz. the Asura on the material plane, whose procreating seed lies in the blood of all, the host of Seven Mothers is indispensable (8. 32.36).

8. 39. रक्तबीज —The name is significant, viz. the Asura who is born from the seed as churned out of the blood or stream of life on the plane of Matter. Raktabīja is the symbol of the physical man. The cosmic blood reservoir of the life-principle has the potency of creating a Raktabīja from each single drop of blood in its body. If the same is soiled by matter it becomes an Āsuric force (8. 51), but the Goddess Chāmuṇḍā who had made short work of Chaṇḍa and Muṇḍa sublimates the blood of Raktabīja by drinking it herself, that is, making an offering of it to the sacrificial process symbolised in the body of Kālī-Chāmuṇḍā. Thus the possibility for evil engrained in animal blood is exhausted—'एवमेष क्षयं दैत्यः क्षीणरक्तो गमिष्यति' 8. 54. The

host of the seven mothers differentiated on the plane of matter through their weapons and vehicles as the Śaktis of the Seven gods exult as the demon Raktabīja is laid low and all his passionate blood is withdrawn into the body of the Goddess.

11. 1. कात्यायनी तुष्टुवुः—This stotra of the Goddess Kātyāyanī by the Devas is an exalted piece of composition in the same inspired and ringing tones as the two previous stotras by which this text is elevated to a high pitch of poetic creation. Here the Goddess is invoked through many epithets of Vedic and Purāṇic usage. She is said to be the mother of the world, the substratum of the universe whose symbol is the earth (महीस्परूपेण यतः स्थिता) She is the seed of the universe (विश्वस्य बीजं 11.4) which in the RV. is referred to as (भुवनस्य रेतः RV. I. 164. 36). All the sciences and fields of knowledge are but the forms of the Great Goddess and women from the beginning of creation to the end of time are all the forms of the Great Mother. This is the highest truth of life stated in such simple and facile terms. Each woman is a Devī that is a female divinity created by Prajāpati out of his self-fission or by splitting the world-egg into two halves.

In Chapter IX the battle between Śumbha and Niśumbha on the one hand and Goddess Chaṇḍikā with her host of the Seven Mothers on the other is described at some length. Chapter IX is styled Niśumbha-vadha and Chap. X Śumbha-vadha. It is worthy of note that in the case of the slaying of Niśumbha the Seven Mātrikās take a prominent part (9. 36-38), but in giving battle to Śumbha the Seven divine mothers are withdrawn into the undifferentiated body of Goddess Chaṇḍikā and She with their united powers and with her own irresistible energy gives battle to the demon (X. 3-5).

मद् विभूतयः—This is the doctrine of Vibhūti or manifestation of the one divine reality into several forms. At one time they are relayed and at the other term of the curve they enter into their source (लयम् तस्य देव्यास्तनौ जगदुरेकैवासीत्तदाम्बिका, X.4). Through her vibhūti she becomes many but by her intrinsic power she is one.

The question may be asked as to why for slaying Niśumbha the Goddess took the help of her Seven associates and why in the case of Śumbha She acted alone. The answer is that Niśumbha represents the principle of Mind as pursuing the Seven objects of senses but Śumbha symbolises Mind as it functions in its subconscious state withdrawn from the material centres but still enjoying and relishing the sense objects. The one is lower and the other a higher kind of mental restraint and spiritual purity.

11. 7. बुद्धिरूपेण—The Goddess is the principle of mind in the hearts of all (जनस्य हृदि). The significance of हृदय should be clearly understood in relation to Manas or Buddhi. Hṛiddeśa is the centre of personality which itself is unmanifest and immortal but creates the manifest and the material basis of mind. In the Gītā it is said that the Divine principle abides in the Hṛidaya (ईश्वरः सर्वभूतानां हृद्देशेऽर्जुन तिष्ठति).

11. 7. स्वर्ग, अपवर्ग—Here the two ideals of the fruition of good deeds and of release from the bondage of Karma are contrasted and both are said to be the result of the grace of the Goddess. As already said—सा विद्या परमा मुक्तेर्हेतुभूता सनातनी.

11. 8. परिणाम—Modification or change brought about by the operation of time, a Sāṅkhya doctrine that the world constantly is being changed by tbe flux of time. The implication of the several statements made here should be understood. The statement in Verse 6 refers to the Vedic tradition as formulated in the Mantras which are called परमोक्तयः A reference to the Vedas occurs again in Verse 11.31 as आदेशवाक्येषु च का त्वदन्या.

The reference to the form of Buddhi is to Vedānta which inculcates the doctrine of Chiti or Saṁvit reflected in each individual centre. She is the cause of the attainment of heaven on the plane of Vyavahāra and of Moksha on the plane of Paramārtha.

The reference in Verse 8 as pointed out above is to the doctrine of Kāla as accepted by the atheistic older Sāṅkhya system.

The reference to the Goddess as Śivā, Tryambakā and Gaurī is to the faith and philosophy of the Māheśvara or Pāśupata Śaivas.

11. 10. गुणाश्रये गुणमये—Here there is a reference to the doctrine of the Sāṅkhya system which believed on the one hand in the existence of the three Guṇas and on the other in that of a Supreme Power controlling the operation of the triple qualities. This was the new Sāṅkhya religion which believed in a divine power controlling the Guṇas. In the terminology of the Gupta period it was known as पंचविंशक and षड्विंशक Sāṅkhya in contrast to the चतुर्विंशक Saṅkhyā of the earlier period (See Liṅga Purāṇa).

11. 9. त्र्यम्बक—This conception of the Goddess as the composite form of the three mothers start from Rigveda where Tryambaka is the name of God Agni. It was also the appellation of Rudra-Śiva on the basis of the identity of Agni and Rudra. The word Ambaka is also understood as the eye, and Śiva is therefore represented as the deity with three eyes and hence called Virūpāksha. The three eyes are taken to be Sūrya, Chandra and Agni corresponding to the triadic conceptions employed in Vedic cosmogony. Śiva's Śakti, Māheś-varī, is also represented as the goddess with three eyes both in sculpture and painting. Agni was called Tryambaka because of his three births on the three different levels of manifestation (Rv. 10. 45.1), each birth requiring one mother.

11. 11. शरणागत—The invocation of the Goddess as the protector of those who seek her shelter as Nārāyaṇī is to the religious belief strongly held by the पंचरात्र वैष्णव, where Vishṇu comes to the rescue of his devotees when they call him. The Goddess is full of compassion and addressed as अतिहरा, she who alleviates suffering.

Then follows an invocation of the Goddess as ब्रह्माणी, माहेश्वरी, कौमारी, वैष्णवी, वाराही, नारसिंही and इन्द्राणी (11.12-18).

Two points should be noted here in particular, firstly, Kaumārī Śakti of Kārttikeya is said to be accompanied by both

a peacock and a cock (मयूरकुक्कुटवृते, 11. 14). This was true in the iconography of the Kushāṇa and Gupta periods when some times a मयूर and at other times a कुक्कुट was shown as the bird of कार्तिकेय; gradually the cock was replaced by the peacock and from the fourth century onwards it is generally the pea-fowl appearing as the vehicle of कुमार. Cf. मयूरपृष्ठाश्रयिणा गुहेन, Kālidāsa Raghuvaṁśa.

11. 18. वृत्रप्राणहरे चैन्द्रि—This is the second time in which the Goddess is called ऐन्द्री or इन्द्राणी but stated to be the slayer of वृत्र. We know that the इन्द्र-वृत्र motif was originally Vedic in which Indra figured as the hero who killed Vṛitra. In this context where the Goddess is being credited with the same achievement as her male counterpart, it is Indrāṇī who is said to have gained victory over Vṛitra.

11. 21. लक्ष्मि-लज्जे—In verses 21, 22 we have again a string of choice epithets for the Goddess as लक्ष्मी, लज्जा, महाविद्या, श्रद्धा, पुष्टि, स्वधा, ध्रुवा (= नित्या), महारात्री, महाविद्या, मेधा, सरस्वती वरा, भूति, बाभ्रवी, तामसी. Many of these have been employed earlier and explained before.

11. 19. शिवदूती—This name was given to the Goddess for making Śiva her messenger i.e. the effective instrument of her power. The epithet has a cultural background as being conceived when the practice of sending embassies (दूतमंडल) became the order of the day for kings and emperors who spread their influence by means of friendly alliances. This practice began from about the first century A. D. and gradually gained momentum up to the time of Harsha and King Pulakeśin of the Chālukya Dynasty who received an embassy from Iran. The Sabhā-parvan also mentions the practice of deputing embassies for bringing other kings within the orbit of one's influence (दूतैरेव वशे चक्रे). The kings regarded the dūtas as completely representing their glory and as being their *pratinidhi* in the true sense of the term. The same imagery is brought here for religious purpose. The idea is that the Great Goddess creates Īśāna or Śiva as her data or the manifest instrument of her

glory and power. The figure of Īśāna is actually represented at the head of the Sapta-Mātṛikā panels in the Kushāṇa and Gupta periods (See Mathura Museum Sculptures of the Sapta-Mātṛikā No. F.)

11. 22. **भूति·बाभ्रवी**—This is a compound word meaning dusky-complexioned by the smearing of Bhūti or ashes. The commentators take Bhūti as Bhasma, which is the simple natural meaning of the word, and also as Rajoguṇa.

11. 23. **सर्वतः पाणिपादान्ते**—That is having hands, feet, eyes, heads, faces, ears and nose at all points and in all directions. This is true of the Goddess in her Prāṇic aspect where in the undifferentiated centre all the organs of sense are present everywhere and not yet individualised. There are two forms of Śiva, one in the Liṅga form in which the sense organs are not evolved and the other in the human form. The Liṅga form is called Sthāṇu. The implication is that the Goddess is present along with Śiva in his transcedent, infinite, immortal form which is unmanifest.

This idea was originally rooted in the Ṛig-Veda where Nārāyaṇa Purusha is said to be Sahasraśīrsha, Sahsrāksha and Sahsrapāt (RV. 10.90.1.). This is translated in Ṛig-Veda itself as Viśvatomukha, Viśvatśchakshuḥ, Viśvatobāhu and Viśvataspāt (R.V. 10. 81-3). The idea is also repeated in Upanishads and Gītā, and it refers to Divine Reality in its transcedent form. The same is predicated here in respect of the Great Goddess, styled as omniform (Sarva-svarūpā) and omnipotent (Sarveśā 11.24).

The Goddess is truly pictured as Vishvātmikā, whose form is the whole world (11.33.).

11. 36. **वरद**—This has reference to the Goddess in a particular pose of hand in which she confers boons on her devotees. This was a particular *mudrā* in the case of Goddesses in the Gupta period, specially Buddhist Goddesses and Buddha and Bodhisattvas themselves. This was a very pleasing attitude of assurance and compassion for a divine figure to appear as

सर्वाबाधा प्रशमनं (11.37) The ideal of Bodhisattvahood coincided with that of mitigation of the misery of the three worlds by a divine being.

11. 38. वैवस्वतेऽन्तरे—Upto now the story dealt with events in the eighth Manvantara of Sāvarṇi. Here is a clear reference to the current time cycle of Vaivasvata Manu, in the twenty-eight Yuga period of *Dvāpara* when the events are transferred to the house of Nanda Gopa from the womb of Yaśodā (नन्दगोपगृहे जाता यशोदागर्भसम्भवा.)

11. 39. The daughter born to Yaśodā is identified with the Goddess. According to the Bhāgavata, she became eight armed (अष्टभुजा) and received by the Āyudha-purushas of Vishṇu to divine rank (Bhāgavata 10. 4. 9). The Devī-Māhātmya asssociates her with Vindhyāchala, where there is an actual shrine of Ashṭabhujā Devī. It appears that there was an ancient seat of the worship of the Goddess of the Mountain as the local presiding deity of Vindhāyachala. She is worshipped all over this hilly region. In the present context notice is taken of the several cult Goddesses of local character as forming part of a wide spread mother-cult of which hundred and eight names are given in the Matsya Purāṇa, Ch. 13 ; also Devī-Bhagavata.

11. 40. वैप्रचित्तदानवाः—On the surface this refers to the Asuras named Vaiprachitta, i. e. the kinsmen and followers of Vaiprachitta who was the enemy of Indra and broken by him in a fierce combat being the last, or twelth, of the great Daivāsuram struggle called Kolāhala (Matsya Purāṇa, 47. 52-53). But scratching further it appears that there are some quasi-historical allusions in the names of the Goddess mentioned here. I am inclined to identify the Vaiprachitta Asuras with the Yavana or Indo-Greeks (same as Madrakas). There were two phases of Greeks' domination, namely the first of the Greeks ruling in Bactria (called Bāhlīka-Yavana) and the second of the Greeks ruling at Śākala in the Punjab (called Madraka-Yavana). During their long existance for about three hundred years the Greeks very much influenced Indian scientific literature and

institutions, so much so that they were regarded as authority similar to the older Ṛishis (ऋषिवत् तेपि पूज्यन्ते). The reference to the Vaiprachitta Asuras, the people having the mind of Vipra or Brāhmaṇas, seems to relate to the Indo-Greeks who are called Brahmanas as a class in the Droṇaparvan (कर्ण-शल्य diatribe).

The Association of the Vaiprachitta Asuras with the battle named Kolāhala as given in the Matsya Purāṇa draws attention to the name Kolāvidvaṁsin, the enemies of king Suratha, mentioned in the beginning. It seems to have been some major battle as the background of the story.

11.42. रक्तदन्तिका—Raktadantikā seems to have been the tutelary Deity of the Śuṅgas, both Raktadantikā and Śuṅga have almost an identical meaning. The Śuṅga Tree (Ficus Infactoria) is the same as प्लक्ष, Hindi *Pilkhan* or *Pākaḍa* which has small red berry fruits and hard needles, both offering an appropiate comparison with Raktadanta, a row of blood strained teeth.

11. 45. शाकम्भरी—This name is more explicit in its historical bearing. Here in verses 43-45 no human enemy is named. But people suffered from a natural calamity by the failure of rain for a period of one hundred years and the Goddess on that occasion assumed two forms, namely Śatākshī and Śākambharī. It seems that this refers to the hundred years of Śaka-Kushāṇā rule under the Emperors Kanishka, Huvishka and Vāsudeva whose last year of reign is recorded in an inscription as 98 Śaka Era. Several facts are very significant here, firstly, the Goddess is called Śākambharī, literally the supporter of the Śākas; secondly no Asura or enemy of the Goddess is mentioned and there is the complete absence of any battle motif in this case. It seems that the memory of the Śakas was quite fresh amongst the people and they were not yet regarded as hostile intruders and that their Goddess was also accepted in cult worship by the local people. This is made definite by the name Śatākshī and the very strange description and etymology given of her form and name. She is called Ayonijā which has reference to her

heavenly birth; secondly She is said to have been invoked by the 'Munis', whom she looked at with her hundred eyes because of which she was named Śatākshī :—

मुनिभिः संस्तुता भूमौ संभविष्याम्ययोनिजा ।
ततः शतेन नेत्राणां निरीक्षिष्यामि यन्मुनीन्
कीर्तयिष्यन्ति मनुजाः शताक्षीमिति मां ततः ॥

The Munis here imply a technical reference to whom in the Nārāyaṇa Paravan of the Śānti Parvan are known as Chitra-Śikhaṇḍinaḥ. This new epithet was the counterpart of the Indian Saptarshis (प्रोक्ता सप्तर्षयो लोके तथा चित्रशिखण्डिनः, Vishṇu Dharmottara Purāṇa 3. 8. 25); but in fact it was coined to designate the seven Ameshspendas of the Pahlavi religion and they are specially mentioned in that chapter of Nārāyaṇīya Dharma which is loaded with many other Sasanian symbols. Above all, the great Iranian Goddess named Asha, the Pahlavī form of Sanskrit Ritā, is also mentioned in the Nārāyaṇīya Dharma. Her sanskritized name seems to have been ऋताक्षी which on the coins of Kanishka and Huvishka appears as the Goddess Ordoksho (Whitehead Catalogue of Scythian Coins, pp. 194, 207). She is named here as Śatākshī.

One fact agrees very well with the genesis of the whole text for the glorification of the Goddess Mahishāsura-Mardinī or Kātyāyanī. It is for the first time that images of Mahisha-mardinī appear in Kushāṇa art and there are many such sculptures in the Mathura School. In fact in no other period of Indian Art History Mahishamardinī images are so numerous and popular as in the Kushāṇa period. The religious synthesis of this period is fully reflected in the names Asha, Ṛitā, Ṛitākshī, Ordoksho and Śatākshī. She was truly regarded as not of mortal birth but of heavenly origin as the divine light of Ahura Mazda who himself was known as Hari-Medhas Deva in this period and is mentioned several times in the Nārāyaṇīya Parvan.

11. 48. भीमादेवी—This is the name of the Goddess installed in a shrine near Shahbazgarhi in Peshawar district, who is famous all over the north-west and Punjab as the tutelary

deity for popular worship. She is also mentioned in the several lists of the Devī-pīṭhas.

11. 50. भ्रामरी—This name of the Goddess associated with her destroying an Asura named Aruṇa by assuming the form of innumerable Bees (असंख्येयषट्पदम्, 11. 49). The reference is somewhat obscure, but the red colour of the Asura indicates some foreign tribe of the Turushka origin. The Shaṭpad motif also has a veild reference to horse-riders or cavalry soldiers who on horseback have vitually six feet. The reference seems to be to Indo-Scythian or Turushka cavalrymen whose moving phalanxes of fleet horses proved so efficient and irresistable that the Gupta army formation was reorganised on that model (Cf. Kālidas's description of the moving armed horsemen in Raghuvaṁśa, 4.53,55,56). There also appears to be a fun on the word Bhramara, since it was an international joke during that period that the beards of the Sasanian rulers were compared to क्षौद्र पटल that is Bee-hives covered with the Saraghā species of big honey bees (Raghuvaṁśa, 4. 63). There was in fact a Sasanian intrusion towards Sindh and Rajputana in the time of Shapur as shown by the Paikuli inscription, to avenge which Chandra Gupta Vikramāditya planned an invasion of the Pārasīka country. This gives us another near date in respect of our text somewhere at the end of the fourth century A. D.

12. 1. एभिः स्तवैश्च—Here is a reference to several Stotras of the Devī-Māhātmya of which the number is four, namely 1.53-65 (by Brahmā to Yoga-Nidrā), 4. 2-25. (by the Gods after the death of Mahishāsura), 5. 7-36. (by the Gods to Vishṇumāyā), and 11.2-35 (by the Gods to Kātyāyanī as Nārāyaṇī).

Chapter 12 is styled as 'Devī-Vākya' in the Latin Edition ; it is a kind of Phalaśruti which shows that the text of the Devī-Māhātmya finished with chapter 11 and that the chapters following it were an appendage to show its religious efficacy. It is also evident that the Devī-Māhātmya had been cast into the mould of a Rakshā-Stotra like some other Vaishṇava or Budhist texts. The original name as recorded in 12. 11. was Devī-Māhātmyam. It

was duly recited on particular days of the month, specially अष्टमी, नवमी and चतुर्दशी and that there was a special Navarātra festival in the Śarat season conforming to the annual worship of the Great Goddess (शरत्काले महापूजा क्रियते या च वार्षिकी 12. 11.).

The name Devī-Māhātamya is repeated in 13. 1. which must have been the original designation of this text. The several other names like Durgā Saptaśati, Chandīpāṭha, are much later when an attempt was made to fit the text arbitrarily into seven hundred verses or parts of verses so as to agree with the number in counting the extent of the Bhagvad-Gītā.

वागाम्भृणीसूक्तम्

(ऋग्वेद १०. १२५. १-८)

१-८ वागाम्भृणी । आत्मा । त्रिष्टुप् , २ जगती ।

अहं रुद्रेभिर्वसुभिश्चराम्यहमादित्यैरुत विश्वदेवैः ।
अहं मित्रावरुणोभा बिभर्म्यहमिन्द्राग्नी अहमश्विनोभा ॥ १ ॥

अहं सोममाहनसं बिभर्म्यहं त्वष्टारमुत पूषणं भगम् ।
अहं दधामि द्रविणं हविष्मते सुप्राव्ये यजमानाय सुन्वते ॥ २ ॥

अहं राष्ट्री संगमनी वसूनां चिकितुषी प्रथमा यज्ञियानाम् ।
तां मा देवा व्यदधुः पुरुत्रा भूरिस्थात्रां भूर्यावेशयन्तीम् ॥ ३ ॥

मया सो अन्नमत्ति यो विपश्यति य प्राणिति य ईं शृणोत्युक्तम् ।
अमन्तवो मां त उप क्षियन्ति श्रुधि श्रुत श्रद्धिवं ते वदामि ॥ ४ ॥

अहमेव स्वयमिदं वदामि जुष्टं देवेभिरुत मानुषेभिः ।
यं कामये तं तमुग्रं कृणोमि तं ब्रह्माणं तमृषिं तं सुमेधाम् ॥ ५ ॥

अहं रुद्राय धनुरा तनोमि ब्रह्मद्विषे शरवे हन्तवा उ ।
अहं जनाय समदं कृणोम्यहं द्यावापृथिवी आ विवेश ॥ ६ ॥

अहं सुवे पितरमस्य मूर्धन्मम योनिरप्स्वन्तः समुद्रे ।
ततो वि तिष्ठे भुवनानु विश्वोतामूं द्यां वर्ष्मणोप स्पृशामि ॥ ७ ॥

अहमेव वात इव प्रवाम्यारभमाणा भुवनानि विश्वा ।
परो दिवा पर एना पृथिव्यैतावती महिना सं बभूव ॥ ८ ॥

VĀGĀMBHRIṆĪ SŪKTA

(An exposition of Ṛigveda X. 125. 1-8)

The inspired poetess of this hymn is named Vāk, the daughter of Ṛishi Āmbhṛiṇī. The deity is Ātmā or her own self. Thus it is an invocation of Vāk Devī, having the particular name of Āmbhṛiṇī. She is the same as Parameshṭhinī Vāk, viz. the speech that is in the universal and the eternal substratum of all the spoken words and the Panchabhūtas or creation. She is the same as Meaning (Artha) which is the source of words. The eternal ocean of Artha symbolises the speech of eternity. Āmbhṛiṇī is the same as the Ocean, the cosmic Samudra called Ṛita, Parameshṭhī or the primeval source of the undifferentiated cosmos. She is the great goddess, mother of all the powers that are between the earth and the heaven. This was a grand conception which finds it fullest measure of expression in the present sūkta. Its high inspirational tone is of the same pitch as that in the ringing of words of the Devī-Māhātmya. In both of them there is an adoration of the Supreme Mother principle which creates all the worlds with its mysteries that are being unfolded in time and space and also that are beyond them. Such a power herself is eternal mystery. The Great Question (संप्रश्न) which howsoever, intensively it may be bombarded, yet remains a riddle without solution, a veil which has not been lifted, a mystery which has not been comprehended. Such is the Majesty of this Goddess—एतावती महिना संबभूव, RV. X.125.8.

The words Māhātmya, Mahimā or Mahinā refer to the same inexpressible glory of the Great Goddess.

Whatever has been said in the Devī-Māhātmya in praise of the goddess Vāk applies to the Devatā of this sūkta. The Devī is called Deva-jananī and Mātṛi-rūpā—the Supreme Mother principle without which nothing can be created either on the level of Mind or of Matter, either amongst the immortal gods or amongst mortal men. She is the first creation as the Word, and the representative of the spirit and the means of communication between gods and men, that is the Prāṇic and

material powers. Man of science and the seers of spiritual truths approach the mystery in different ways by the power of their mind, but the veil of darkness and of obscurity remains as thick as ever. Who knows and who can tell ?

The paradoxical truth of her nature is that she combines in herself the two principles of rest and motion. Stability, fixity, quiet, rest, stasis, silence point to the unmanifested source of creation, but the stillness of the Night is replaced by the activity of the day time, by the rocking convulsion of creation which like a hurricane throws up elemental forces of the greatest vehemence splashing the dust of the dark into the depth of space. Movement, rotation, and ceaseless gyration of the world like one whirligig revolving at a frictionless point—this is the destiny of the inumerable constellations, galaxies, spiral nebulae and members of the Milky Ways all of which are subservient to the over-riding principle of motion. This spirit of tempetuous activity of the wheel-like revolution is the soul of several inspired occurrences in this sūkta.

Mantra 1

I travel with the Rudras and the Vasus, with the Ādityas and All-Gods. I wonder I hold aloft both Varuṇa and Mitra, Indra and Agni, and the Pair of Aśvins.

Three points are important here, the first relates to the essential nature of the Goddess as identical with Movement (Sañcharaṇa). She is the embodiment of the root *char* to move or traverse both space and time. This movement is demonstrated in a thousand ways both in the minutest particle of Matter and in the most distant stars. The Goddess is justly proud of her dynamism, unfolding in manifestation on the three levels of Mind, Life and Matter. The numerous triads of creation are symbolised as Vasu, Rudra and Āditya. These three Prāṇic powers are like the conjointed fellies of a complete wheel (Chakra) which is constantly revolving bearing the load of all the universes, yet never hot-axled nor ever creaking under the strain (नाक्षस्तप्यते भूरिभारः सनादेव न शीर्यते सनाभिः RV. I 164. 13).

The wheel-like constitution of the ultimate power or the divine energy is the basis of Vedic thought. We find it expressed so many times as constituted of the thirty-three (33) Devas, viz. 8 Vasus, 11 Rudras and 12 Ādityas together with the 2 Aśvins who hold the former together in an immortal and inseparable companionship so that the wheel always remains safe and sound. The symbolical significance of the Vasus, Rudras and Ādityas is all-comprehensive and true at several levels. The Vasus 8 in number represent the 8 essential elements of manifestation comprising Mind, Prāṇa and Apāna and the 5 gross elements of Matter (Manas, Prāṇa. Apāna, Pañcha-Bhūtas). This is the Aparā-Prakṛiti or the lower plane of Matter; higher than this is the region of Prāṇa which is called Parā-Prakṛiti or Jīva or Akshara in the Gītā, the lower Prakṛiti of Matter being Kshara. The highest level is that of the mind symbolised as the Adityas and representing the highest Purusha called Purushottama. The idea in the mantra is that the Great Goddess is the dynamic aspect manifesting as the three Purushas, viz. Kshara, Akshara and Avyaya. These three together make up one cycle which is at the root of the life of the individual and of the cosmos. The fourth group of Devas is termed here as the All-Gods (Viśva Devas) who stand for all the residual powers typified as Chaturtha, loka that is whatever remains as the substratum.

The third point is the statement that the Goddess is the support of ths three principles named Mitra-Varuṇa, Indrāgni and Asvins. These are basal pairs representing the dichotomy of creation or the duality of manifestation at several levels. The duality in the region of Parameshṭhī is referred to as that of Mitra and Varuṇa, in the region of Sūrya as Indra and Agni and in that of Antariksha as the Aśvins. Of course, these are pointers only.

Mantra 2

I cherish and sustain high-swelling Soma, and Tvashṭar. I support Pūshan, and Bhaga. I load with wealth the zealous sacrificer who pours the juice and offers his oblation.

In this mantra also three points should be noted. The first is that the Great Goddess is the support and controller of the overflowing Soma. Here Soma represents the great infinite ocean of primeval creative energy which is known in the Ṛigveda as the ocean of Varuṇa or the surging billowy sea of honey (Madhumān samudra). The cosmos is only one wave from that ocean of bliss. The question arises as to what is the ultimate support of that ocean of Soma. The answer is that it is the Great Mother who is Soma herself, whose body is the universal Viraj, the floods of Rita, the tidal waves of creativity which are released as the world-building forces, all contained within her womb, she is the foundation on which the primeval flood or the watersare supported. She is in fact the Waters (Āpaḥ, Salilam) the Mother principle which created Yajña and generated Agni or the principle of Hiraṇyagarbha, the seed of creation. Who knows exactly the nature of the surging ocean of Soma (Somam āhanasam) which the Primeval Mother bears within her as containing all the possibilities of existence from the beginning of time to the end of it. The ocean of Soma is the origin of millions and millions of Sūryas **अत्रा समुद्र आगूढं सूर्यमजभर्तन.** On the levels of Mind, Life and Matter a pair of two opposite forces is present everywhere.

This is Brahmṇaspati Soma, the lord of Brahman, beyond which there is nothing greater or deeper, so far as creative substances are concerned. The Goddess herself is that Soma and each Mother is an exemplar of the Soma principle. All the vital and chemico-physical laws of giving birth to the child are inherent in the womb of the Mother who is identified as Soma.

Night and Day, the bright-half and the dark-half of the month, the two semesters of the year, contraction and expansion (Samañchana-prasāraṇa) ascent and descent **(एति च प्रेति च)**, the etherial powers of light and the chthonic powers of darkness, the Suparṇas and the Kādraveyas—these are some aspects of the double-headed eagle **उभयतःशीर्ष्णी सुपर्णी** that is Infinite Nature or the Universal Mother Goddess herself originally one. What was the source of this dual mystery in which she unfolds herself. This

guarded secret of her nuptial chamber is not revealed. Both the Devas and Asuras are her sons and She as the affectionate mother gives her milk to both of them, otherwise the cycle of creation would become disrupted. It is at the very outset that Indian metaphysics pays a full frank and gushing homage to this basic concept of a divine duality at the root of creation. This is the experience of science and the realisation of philosophy and the whole spirit behind the Daivāsuram motif of the Devī-Māhātmya is practically a restatement of the ancient Indian religious and cosmogonic tradition.

Pūshā, Bhaga together with Agni, Mitra and Varuṇa are the great Āditya Gods who are the sons of Devamātā Aditi, together with Aryamā not mentioned in this list. They form the seven immortal Ādityas, the archetypal powers through whom the Mother fulfils her secret of progenation. In fact eight sons were born to Aditi of whom Mārtāṇḍa or Sūrya was the eighth. The first seven were immortal and therefore found deficient to create life in matter but the eighth one Sūrya is both immortal and mortal and subject to the cycle of Life and Death as manifested in the moving wheel of Night and Day or Light and Darkness, and therefore entrusted by the Mother with the totality of the creative act. It is some mysterious integration of the divine powers differentiated for specific performances that the Yoni or womb of the mother produces the garbha or child.

Tvashṭā is Viśvakarmā Prajāpati fashioning each life form with a cosmic potency that is unthwarted at all levels. The primeval Mother is also the support of Tvashṭā (त्वष्टा रूपाणि पिशतु).

The treasure (Draviṇa) which the Goddess confers on the oblation-bearer the Yajamāna who presses Soma by the intensified devotional powers of mind and heart, has reference to the Seven Jewels (Saptaratnāni) which are present in every living organism. These are comprised of Manas, Vāk and the Pañcha-bhūtas—Life, Mind and Matter contained and preserved carefully in the Vasudhāna-kosha, the treasure chest of the body which kindly Mother Nature designs for every one. Agni, Prāṇa or Life is that treasure which is our priceless possession bestowed as a boon by the Mother. To be a Yajamāna in the

Yajña of life and to press the Soma for its fulfilment is a great privilege invested with all-round joy, contentment and ecstacy. The fertility that is in woman and the fecundating power that is in man both have their root in Soma which each organism is composed of and which becomes manifest as the two-fold parental seed for producing the Babe.

Mantra 3

I am the Queen, the gatherer-up of treasures, most thoughtful, first of those who merit worship. Thus Gods have established me in many places with many homes to enter and abide in.

The very first impression created by this sūkta is that of Movement (Charaṇa) which is basic to the manifestations of the cosmos as the majesty or greatness of the creative force (Mahimā). Purusha and Prakriti are the two fundamental aspects of a single reality. The first as the minute point refers to the unmanifest source and the second as the extended diameter refers to the greatness or extension of the created worlds. Which of the two is more important is a relative question. From the point of view of the unmanifest and minute Purusha is greater as the undifferentiated womb which contains everything. From the point of view of the created world Prakṛiti is greater as she represents in a most miraculous form the manifold possibilities of creation. The former is the Pitā and the latter the Mātā. The very word Mātā is derived from the root मा to measure and the whole conception of creativity depends on the dimensions of space and time which constitute the mould in which the Mother principle bestows her greatness on the child whom she bears in her womb.

It should be well understood that Prajāpati justifies himself only through his creation. The worlds are the Prajā by which he gains the title of Prajāpati. There is no meaning in the existence of Prajāpati unless he becomes creative. In the relative conception of *Pati* and *Patnī* the higher unmanifest principle is the Husband (Pati) and the subsequent created

cosmos is the Patnī or *Mahishī* in whose womb the creator finds his due fulfilment. She is the sovereign lady, queen who rules the kingdom that is the cosmos. She is rightly designated as *Rāshṭri*, the upholder of the Rāshṭra. The conception of Vedic Rāshtra applies both on the mundane plane of human organisation where the king and the queen form an identical pair and the one is incomplete without the other. The same is true on the level of cosmic creation in which Prajāpati creates out of his ownself his female counterpart who is here called Rāshṭrī. Rāshṭra is the unit of an organised system, a Yajña and the whole cosmos is in that meaning a Rāshṭra presided over by Indra. The emergence of a Rāshṭra from the preceding state of Virāj is a dominant fact both on the divine plane and on the human plane. Here Vāk is identified with the Supreme Lady of the cosmic kingdom. By her power the Vasus are kept together under one system. As already explained the Eight Vasus represent the basic principles of manifestations, viz. Mind, Life and the five elements of Matter. Life or Prāṇa is counted sometimes as one and sometimes by its duality of Prāṇa and Apāna as two ; therefore, the number of Vasus is 8, and also given as the 7 jewels (Sapta-ratnāni). The best of these jewels is the Goddess Herself at whose feet all the other gems are offered. So long as the Goddess abides in a system all the seven jewels must remain there so that her power is expressed in each organism. This is the Kshatra aspect or the aspect of temporal power relating to Matter. But the Goddess has also her intrinsic power on the plane of Prāṇa. As such she is Vāk, the Logos or word symbolised as Medhā, Buddhi, Dhī, Sarasvatī etc. To this positive reference is made in the second line of the Mantra in which the Goddess is called Chikitushī, that is the Knower of all the primeval secrets which existed in the mind of the creator and out of which the worlds were fashioned. What were the elements of the primeval sacrifice is a question to which the answer is that it was a Sarvahut Yajña on the level of mind and matter in which Prajāpati made a total offeing of himself (RV. X. 90. 8-9). This was the Sarvsava dakshina Viśvajit sacrifice which Prajā-

pati had to perform. There was nothing which did not enter as an oblation in the altar of that Yajña. It was a Yajña in which the Creator made an offering of all the worlds (य इमा विश्वा भुवनानि जुह्वद् RV. X. 81.1). The Goddess Vāk as Parmā-vidyā or Sahasrākṣharā, the thousand-syllabled speech therefore had the custody of the supreme secret in the mind of the Creator (चिकितुषो प्रथमा यज्ञियानाम्).

She is said to confer both the Kshatra and Brahma powers. It is the same as saying that She is both Saumyā and Ghorā. She creates the minds that become the Ṛishis, philosophers. Philosophers and thinkers (Brahmā, Sumedhā Ṛishi). As such she is the mother of the God of all knowledge, Brahmā himself.

Mantra 4.

Through me alone all eat the food that feeds them—each man who sees, breathes, hears the word outspoken.

They know it not, but yet they dwell beside me. Hear, one and all the truth as I declare it.

The Prāṇic Pursha manifested in matter as one who sees, breathes and hears is the real entity and the embodiment of all the gods. He is at the centre of the universe and the objective of the cosmic Yajña operative at each single point of individuation. He is a ray of the divine Sūrya. It is his birthright to exist and live with the active assistance of all the heavenly and earthly powers. He is Vaiśvānara सोऽयं वैश्वानरो योऽयमन्तः पुरुषे

According to the Vedic doctrine the Vaiśvānara Purusha remains in rivarly with Sūrya or the cosmic Purusha (वैश्वानरो यतते सूर्येण, RV.) i.e. the Individual and the Universal are co-sharers on their own terms in a common endeavour to preserve the life-principle on the plane of material manifestation. It is to this basic phase that a reference is made. The Great Goddess is constantly invirting the individual Purusha who has opened his eye to the world of consciousness to dine

with her in her beaqueting hall. It is the same idea as repeated in the Setu Sāma—He who has given me this body also protects it for me यो मा ददाति स इदेव मावत् or in the Chāndogya Up.—I am the food and I am also the eater of food. He who eats me also eats a portion of him (अहमन्नमहमन्नादोऽहमदन्तमद्मि). He who opens his eye means the Chākshusha Purusha that is the person who opens his eye to the manifest world of consciousness. The eye is the symbol of awakening or sprouting of the life-germ on the plane of matter. Breathing and hearing are also the faculties of the same Purusha. As a matter of fact there is a reference to the five Vedic Prāṇas known as Vāk (Annamatti), Chakshu (Yo vipaśyati), Prāṇa (Yaḥ Prāṇiti), Śrotra (Yaḥ śṛiṇoti), and Manas (mantu). To become conscious of the presence and working of the Goddess is the sign of higher intelligence and a privilege of wise living; but even those who are ignorant of the secrets of nature or of the divine mystery that is working out its plans through man and through Nature do exist somehow by the grace of the laws that are perfactly balanced to keep life going in the individual, for life originates in faith and not in the dry process of intellection. The child approaches the mother and sucks its sustenenca through *Śraddhā*. The divine world is soaked in the ambrosia of simple child-like faith. 'Listen One. listen ye all to the word of faith that divine inspiration reveals'.

Mantra 5

I verily, myself announce and utter the word that Gods and men alike shall welcome.

I make the man I love exceedingly mighty, make him a sage, a Ṛishi, and a Brahman.

The personified word on the divine wisdom that has become the cosmos and these material worlds is adored both by gods and by men, that is on the immortal and mortal planes. Vāk has two aspects named Amṛtā Vāk which belongs to the gods and Martyā Vāk which belongs to men. Both are aspects of consciousness

(Chetanā), the one ever present as the world of continuity and the other equally strong as the world of discontinuity. Our mind is sharing both as it wills, experiencing respectively the joys of immortality from Amṛitā Vāk and the sorrows of death by listening to the Martyā Vāk. The voice of silence and of immortal gods belongs to the Ṛishis, the seers, philosophers and thinkers whose life is pledged to eternity. The Asuras are opposed to the sacred word that is in the immortal divine Vāk, and this is the root of the conflict between the Devas and the Asuras.

Mantra 6

I bend the bow for Rudra that his arrow may strike and slay the hater of devotion.

I rouse and order battle for the people, and I have penetrated earth and heaven.

The Asuras are powerful for a time but since they thwart the divine ordinances they are doomed to destruction. The Supreme Goddess creates out of her own energy Rudra who is terrible and whose bow is a disaster to the powers of evil and darkness. The Pināka, bow of Śaṅkara, is a symbol of all the weapons or destructive agents in the universe. It is stated in the Harivaṁśa that all the hosts of Vishṇu churned the cosmic fire from the primeval Pushkara or Lotus and that fire became mangnified by the power of Brahmā. Its blazing corpus as the heat filling all space became known as Brahma-daṇḍa and all the weapons like Chakra, Vajra, Śūla, Musala, Khaḍga, Pināka, Daṇḍa, Śakti, Paraśu, Pāśa were produced as different aspects of the same Brahma-daṇḍa by Viśvakarmā and Tvashṭā Harivaṁśah 3. 29 4, 5, 10). The significance of Rudra and of his energy as Chaṇḍikā, Raudrī, Durgā is the same, viz. the power that wreaks destruction on the hater of Brahman in a hundred and one ways of which the bow and arrows of Rudra are symbol. It is this divine purpose and will that rouse and order battle for the people,

which our generations witnessed as World Wars of global annihilation. The spirit of revenge and hatred behind these demoniacal forces penetrates the sky above and the earth below and being a product of the minds of men is ultimately an aspect of the Goddess Vāk or Medhā.

Mantra 7

On the world's summit I bring forth the Father : my home is in the waters, in the ocean.

Thence I extend o'er all existing creatures, and touch even yonder heaven with my forehead.

The Daughter gives birth to the Father as the basic ordinance of creation. It is expressed through a variant symbolism, e. g. Aditi is said to be the mother of Daksha and also his daughter (अदितेर्दक्षो अजायत दक्षाद्वदितिस्परि RV.X. 72. 4); the thousand-headed Svayambhū Purusha is said to be the father of Virāj i. e. the Universal Mother and the latter again is said to be the producer of Purusha. In the Purāṇic mythology it is exemplified as the legend of Brahmā fecundating his own daughter (अत्रा पिता दुहितु गर्भमाधात् RV. I. 164.33). What is Duhitā, that is the female power placed at a distance ? She is the same as Parameshṭhī or the Universal enjoying the highest immensity of space. She is the Mahimā, majesty or greatness of Svayambhū, the unmanifested, non-dimensional source of creation as the Yoni. The universal Mother creates Prajāpati in the form of the world but her womb is the infinite primeval source or cause known as Samudra (मम योनिरन्तरप्स्वन्तः समुद्रे) the ocean is the same as the primordial cause of creation. The womb of the Mother is as extensive and infinite as the ocean, every point therein being the navel (Nābhi) of creation. Originally there is one Mother but by her power she creates innumerable youthful daughters, each having her own mind by which she settles down in a home (भूरिस्थात्रा भूयविशयन्तीम्). She is Mahā Māyā and becomes Yoga-Māyā

in each separate centre. This is the same as the one Indra becomming many by his Māyā or powers. Each god is a son of the Great Mother. The diversity of Gods is due to the differentiation of forms of the Mother. The one Goddess creates the Sapta-Matṛikās out of herself. She is the presiding Goddess of all the worlds. By her stature she plants her feet on the earth below and touches the sky with her head above. The meaning is that she fills the whole space between the earth and heaven. She is herself the earth but in her mortal or limited range she carries the powers and the image of the unlimited immortal heaven. She is herself the embodiment of matter in which mysterious Prānic Splendour is imprisoned. (अमूं द्यां वर्ष्मणोपस्पृशामि).

Mantra 8

I breathe a strong breath like the wind and tempest, the while I hold together all existence.

Beyond this wide earth and beyond the heavens I have become so mighty in my grandeur.

This mantra breathes of the dynamic spiritt of Vāk as the irresistible rhythmic force rocking the whole cosmos from the biggest to the smallest unit ; everything here is moving like a swing controlled by an iscrutable restful centre. From the velocity of light to the tempestuous gale that fills the skies at the advent of rains, from the racing earth on its orbit to the shooting meteoric stars, from the deep stirrings of the high frequency electromagnatic waves to the gentle five quivererings of the tiny electrons in their charged fields–the whole nature is carrying out the ordinances of speed, motion and velocity. Whether we speak of this acceleration in the words of Science or we conceive of it in the words of ancient symbolism as the flight of the great Eagle, Garutmā Suparṇa soaring on its wings for a destination of 1000 Divine days, the fact remains that Infinite Nature or the Universal Mother is invested with the glory of primeval motion and thereby She is creating the world order, bringing

into existence untold universes in the vast depths of Space. With the telescopic eye of science as revealed to astrophysics it is a most wonderful phenomenon with which human mind has to reckon. The Goddess in her immensity is virtually Apārā, that is beyond all possible computations. The manifest universe is like a grain of sand in comparison to the Infinite Ocean that lies beyond. Such is the greatness of the ultimate Reality. Whether we postulate it as Purusha एतावानस्य महिमातो ज्यायांश्च पूरुषः RV. X. 90.3), or as Devi who is beyond this earth and beyond that heaven (परो दिवा एना पृथिव्यैतावती महिना संबभूव RV. X. 125.8). Creativity and productivity are the essential qualities of motherhood and the Goddess regulating the movement of the giant-wheel of Brahmāṇḍa is revealing in her eternal fertility. Looking on these worlds through her two of sparkling eyes of creation and withdrawal or the contraction and expansion of her Prāṇic powers, She is the Aparā-Prakṛiti in the form of Matter; she is also the Parā-Prakṛiti-in the form of Akshara Brahman or the Jīvas; and she verily is also the transcendent Avyaya Purusha or Brahman. Her real nature is beyond relative connotation of words, since She is essentially identical with Meaning as Parameshṭhinī Vāk as the Female bison which is the symbol of the universal Virāj, or as the Mother Cow which is the symbol of the individuated world centre, she lows or manifests herself as the Word and measures out the worlds.

रात्रिसूक्त

(ऋग्वेद मं० १०, सू० १२७, १-८)

१-८ कुशिकः सौभरः, रात्रिर्वा भारद्वाजी । रात्रिः । गायत्री ।

रात्री व्यख्यदायती पुरुत्रा देव्यक्षभिः । विश्वा अधि श्रियोऽधित ॥ १ ॥

ओर्वप्रा अमर्त्या निवतो देव्युद्वतः । ज्योतिषा बाधते तमः ॥ २ ॥

निरु स्वसारमस्कृतोषसं देव्यायती । अपेदु हासते तमः ॥ ३ ॥

सा नो अद्य यस्या वयं नि ते यामन्नविक्ष्महि । वृक्षे न वसतिं वयः ॥ ४ ॥

नि ग्रामासो अविक्षत नि पद्वन्तो नि पक्षिणः । नि श्येनासश्चिदर्थिनः ॥ ५ ॥

यावया वृक्यं वृकं यवय स्तेनमूर्म्ये । अथा नः सुतरा भव ॥ ६ ॥

उप मा पेपिशत्तमः कृष्णं व्यक्तमस्थित । उष ऋणेव यातय ॥ ७ ॥

उप ते गा इवाकरं वृणीष्व दुहितर्दिवः । रात्रि स्तोमं न जिग्युषे ॥ ८ ॥

1. With all her eyes the Goddess :
   Night looks forth approaching many a spot :
   She hath put all her glories on.

2. Immortal, she hath filled the waste,
   the Goddess hath filled height and depth :
   She conquers darkness with her light.

3. The Goddess as she comes hath set
   The Dawn her Sister in her place :
   And then the darkness vanishes.

4. So favour us this night,
   O thou whose pathways we have visited
   As birds their nest upon the tree.

5. The villagers have sought their homes,
   and all that walks and all that flies,
   Even the falcons fain for prey.

6. Keep off the she-wolf and the wolf ;
O Ūrmyā, keep the thief away :
Easy be thou for us to pass.

7. Clearly hath she come nigh
To me who decks the dark
With richest hues :
O morning, cancel it like debts.

8. These have I brought to thee like kine.
O Night, thou Child of Heaven, accept,
This laud as for a conquerer.

(GRIFFITH)

The Vedās speak of Rātri Devī, Night, as the Goddess. She is the sister of Dawn. In fact the Night makes herself visible as Ushā by embroidering her darkness (कृष्णं तमः पेपिशत् व्यक्तमास्थित). Rātri is the mother of creation. She is said to possess many eyes and to be looking forth with them at many spots. This is a grand idea. It means that the Goddess Night is the substratum of creation. She is the eternal womb and source of manifestation. Each germ that sprouts from her innerself is an eye (अक्षि) that looks on the conscious world. All the glories or lights of creation have their uttimate being in the womb of Rātri. Rātri is said to be the mother of the primeval ocean (ततो राज्यजायत् ततः समुद्रो अर्णवः). Rātri is the mother and Samudra is her infinite womb (मम योनिरप्स्वन्तः समुद्रे, ऋ० 10.125.7).

From the depth of this ocean or the first cause is produced the Saṁvatsara (समुद्रादधि संवत्सरो अजायत् ऋ० 10.190), or Sūrya (अत्रा समुद्र आगूढं सूर्यमजभर्त्तन् ऋ० 10.72.7), both symbolising the principle of Time or Kāla, which also means darkness. Kāla is the essence of Kālī, the Dark Mother or Sapphire Goddess whose power of destruction is Kāla, or Vajra which is turning eternity into splinters of the smaller units of time.

Rātri as the creative mother exposes herself everyday in the form of the conscious world, but her darkness is the true

reality, in the form of the sub-conscious and the unconscious into which the whole world of men, animals and birds must re-enter. Night is called ऊर्म्या, a wave arising from the stillness of the Dark Ocean of Varuṇa (कृष्ण नियान or ऋत सदन, ऋ० I. 164.47). The womb of the mother is symbolised as Rātri and her son as Sūrya. This is the cycle of creation and dissolution.

Rātri is the wrapping blanket, curtain, veil or envelopment of the original चित् शक्ति or Consciousness. She is माया, the power of finitisation, limitation or covering.

The whole देवीचरित is the Rātri Charita. There are three Ratris, viz. कालरात्रि, महारात्रि and मोहरात्रि, corresponding to the three states of consciousness :

(1) a supramental supreme consciousness is dissociated from mind. This is the *Paramātma-Chit* which is the basis of all existence, whether organic or inorganic and of thought ; of which the Śruti says, "Know that which does not think by the mind and by which the mind itself is thought." There are then two manifested states of consciousness.

(2) Consciousness associated with mind in organic matter working through its vehicles of mind and matter.

(3) Consciousness associated with and almost entirely veiled by inorganic gross matter (Bhūta) only. (*Shakti and Shākta*, p. 320).

कालरात्रि is the तमस् of स्वयम्भू ; महारात्रि of विराज्-परमेष्ठी, and मोहरात्रि of सूर्य. The first two are referred to as Darkness covered by Darkness (तम आसीत् तमसा गूढमग्रे, नासदीयसूक्त).

In the portion of the Rātri Sūkta which is included in the khila portiou of the Ṛigveda, Rātri Devī is called by the names of दुर्गा, भद्रा, शिवा, अविद्या and बहुविद्या. She is the Black Goddess (निशा देवी).

THE GODDESS IN THE TANTRAS

The Tantras are based on the doctrine of the Ultimate Reality as Śakti, the chosen deity or Ishṭa Devatā of the Cult. The belief in the world-power of the Female Energy or Śakti as the transcendent and immanent souls of creation was originally Vedic and it has been unanimously accepted in the entire later tradition of the Trantras and Śākta Āgamas sanctioned by the Vedas as pointed out elsewhere in the Hymn to Vāk or the personified Goddess of speech—Ṛigveda, 10. 125.

Most of the metaphysical statements about Śakti are essentially Vedic. Śakti is the energising power, the source of all change in the form of Time and Space and all the objects that are created by their dynamism. As in one of the Tantric Saṁhitās quoted by John Woodroffe, Śakti is the great mother about whom it is said : "Thou art neither girl, nor maid, nor old. Indeed thou art neither female nor male nor neuter. Thou art inconceivable, immeasurable power, the being of all which exist, void of all duality, the supreme Brahman, attainable in illumination alone." (*Shakti and Shākta*, pp. 28—29).

According to the Indian tradition it is valid to speak of Śakti as Brahmarūpiṇī and to apply to her all those epithets that are given to Brahman, the Ultimate Transcendent Reality, or to any other deity of Supreme pre-eminence. Śakti is *Saṁvit, Chiti, Buddhi, Ātmarūpiṇī, Sadasat, Prāṇātmikā, Ardhamātrā, Parāparā, Trayī, Jagadātmikā, Mahādevī.* सर्वे वै देवा देवीमुपतस्थुः कासि त्वं महादेवीति । साब्रवीत् —अहं ब्रह्मस्वरूपिणी । मत्तः प्रकृतिपुरुषात्मकं जगत् । शून्यं चाशून्यं च एषाऽऽत्मशक्तिः । एषा विश्वमोहिनी । एषा श्रीमहाविद्या । य एवं वेद स शोकं तरति । (श्रीदेव्यथर्वशीर्षं) । Indeed there are hymns to her invoking her thousand names. What the Tantras especially aim at is the cult aspect in which the Goddess is called Kuṇḍalinī or Sushumṇā or the energising principle which makes the personality of Śiva effective both on the plane of the cosmic manifestation and for the purpose of death and disintegration. She is thus of an auspicious form (*Saumyā, Sundarī*) and also of a terrible and hideous form (*Ghorā, Kālikā, Chāmuṇḍā, Raudrī*). The former

is the support of the Devas and the latter is the ruin of the Asuras.

This duality is basic to the cosmos and to the individual, expressing itself as a mysterious dichotomy of which the secret is beyond the grasp of either Science or Philosophy, but it exists as the Supreme Power in her own right. The Tantras aim at discovering her working within the Body which is the greatest and most miraculous Tantra or the arch-apparatus designed by Universal Nature or the Great Mother herself as the visible laboratory for the vindication and demonstration of the principle of *Chetanā* (Consciousness), or which is the same as Buddhi, viz. the principles of Mind and Prāṇic activities operative on the plane of matter. For studying the inner working of this great cosmic force there is no better or more complete instrument than the human body in which the Mother or Goddess or Power has revealed herself in the best possible manner as *Tripura-Sundarī*.

This epithet of the Goddess as the deity of the Three Cities (*Tripura*) was essentially Vedic and has been elaborated at length in the Tantras and Śaiva and Shākta Āgamas. The whole cosmos is a *Pura* of which the presiding deity is called *Purusha*. So is each organism or individual body a *Pura* or *Durga* because of which its controlling power or Ātma-Śakti is called Durgā. She is the female Power of Nārāyaṇa-Purusha.

The conception of Durgā is inseparable from that of Purusha of the Purusha Sūkta of the Ṛigveda. Purusha is the Father and Devī or Durgā is the Mother-principle. She is spoken of as Mahimā, Virāj, Āpaḥ, and is the embodiment of *Aṅḍa-Sṛishṭi* or the Golden Egg of the Vedas. She is comprised of Three Guṇas each of which is a *Pura*, and, Tripura-Sundarī becomes manifest as Mahā-Sarasvatī (equal to *Dhyāna*), Mahākālī (equal to *Kriyā*) and Mahālakshmī (equal to *Artha*). This is the basic triad of multifarious formulations both in cult and philosophy.

This triple cosmogonic stream unfolds itself as follows :

1. Buddhi, also called Mahat.
2. Ahaṁkāra, or Asmitā.
3. Pañchabhūtas.

These are the three planes of Mind, Life and Matter. The principle is that light is accompanied by darkness and Deva by an Asura. There is the principle of Divine illumination at each one of these three stages and so is there an Asura. The Devī-Māhātmya is designed to bring home the glory of the Deva and the rout of the Asura in a language reeking with the glory plight of the Asuric hosts on the above triple planes as follows:

1. Madhu-Kaiṭabha, same as the two aspects of *Buddhi* or *Vidyā*.

2. Mahishāsura, same as *Ahaṁkāra*, or *Asmitā*, or Ego which is the fiercest of the enemies produced in the darkness of the *bhūtas*, or the energising principle of matter.

3. The five Asuras named as Śumbha, Niśumbha, Chaṇḍa, Muṇḍa and Raktabīja form a team corresponding to the five gross elements in matter, the Pañchabhūtas.

The triumph of the Goddess implies the awakening of the psychical, vital and physical powers of the body as manifesting through the various *chakras*.

The complete integration of the eight *chakras* forms a thunderbolt or *Vajra* with which Indra, the Supreme deity within this 'city' is controlling all other forces. In the Purāṇic period the Vedic Vṛitra is conceived of in the form of many other Asuras of whom two are foremost, namely, Tārakāsura and Mahishāsura. Tārakāsura was vanquished by Skanda or Svāmī Kārttikeya representing the principle of Agni, and Mahishasura by Rudra's *Śakti* called Chaṇḍikā, representing the principle of Soma. Tāraka represents the mind or *Manas* and Mahisa the principle of Prāṇa or *Ahaṁkāra*.

In creation on the plane of matter the composite form of Deva and Asura is essential. The Deva is called Purusha and the Asura a *Paśu* or animal. Each individual is the composite form of *Purusha* and *Paśu*, about whom the Ṛigveda says that the Purnsha was tied in bondage to the sacrificial stake of each Yajña—देवा यद् यज्ञं तन्वाना अबध्नन् पुरुषं पशुम्, (RV. X. 90. 15).

In Vedic and Puranic literature a varying imagery of *Purusha-Paśu*, that is the anthropomorphic-cum-theriomorphic, i. e. therianthrophic manifestation of the Life-principle both under the form of man and beast is conceived of severally as Vṛishākapi, Hayagrīva, Gaṇapati, Nandīśvara, Daksha, Nṛisiṁha, and Nṛi-Varāha, of equal status to these Mahisha also is of the same nature, having the composite form of a buffalo and a man issuing from the severed head of the demon (*ardhanishkrānta purusha*). The Animal has to be killed and sublimated. No one can escape this essential struggle of life.

The Tantric imagery is further elaborated with reference to the anatomical and physiological as well as the vital and psychological workings of the human body in which as the perfect loom the several sheaths of the body have been woven by the Universal Mother (वस्त्रा पुत्राय मातरो वयन्ति Ṛigveda 5. 47. 6), or by the Universal Parents (इमे वयन्ति पितरो य आययुः प्र वयाप वयेत्यासते तते Ṛigveda X. 130-1. This texture or cloth of the life-organism is woven by seven threads of Vedic terminology which represent Mind, Life and Matter as the five elements. They correspond to the five constituents of the universal egg (सप्ताण्डावरण) which creates life by the potency of Buddhi, Ahaṁkara and the Pañchabhūtas as stated in the Purāṇas :—

तमोभूतेषु लोकेषु नष्टे स्थावरजंगमे ।
प्रवृत्ते गुणहेतुत्वे पूर्वं बुद्धिरजायत ।।
अहंकारस्ततो जातो महाभूतप्रवर्तकः ।
वाय्वग्निरापः खं भूमिस्ततस्त्वंडमजायत ।।
तस्मिन्नंड इमे लोकाः सप्त वै संप्रतिष्ठिताः ।

(भविष्यपुराण, १२३।५-६-७)

The above Egg with its seven-fold sheath floats in the womb of the Waters or the Mother-principle called *Virāj* or *Śakti*, which energises the Egg towards cosmic manifestation.

The Mother cannot be effective without a three-fold potency which is the same as the Three Mothers, or the three sides of a triangle, being the minimum to enclose any space, the three dimensions or the three Guṇas. In short these are the three

basic energies entitled Sarasvatī, Kālī and Lakshmī, forms of the Great Goddess as Tripurā, who is the presiding deity of the physical, vital and psychic sheaths in each individual. The physical corresponds to the five lower *Chakras* located in the spinal column (*Merudaṇḍa*), the vital to the region of Prāṇa which controls all the sensory and motor impulses from its centres in the *Ajñā-chakra*, corresponding to the middle brain, and the psychical to the last centre in the higher brain which is the seat of both the individual and the universal workings of the most subtle psychological emotions, feelings, thoughts and spiritual intimations. Such is the constitution of each organism in which the Goddess Tripura-sundarī or Kuṇḍalinī is having her *līlā* or fullest play. These *Chakras* are to be understood according to the Tantric texts as follows :—

1. *Mūlādhāra Chakra* (Coccygeal region)—Four vertebrae joined in one bone called coccyx ; location of the element of earth ; controls the rectum ; seat of Kuṇḍalinī at rest, which has to be energised during its ascent to the higher centres.

2. *Svādhiṣṭhāna Chakra* (Sacral region)—Five vertebrae ; joined together in a bony form called sacrum ; location of the element of water ; controls the urinary system.

3. *Maṇipūra Chakra* (Lumbar region)—Five vertebrae ; seat of Agni or Tejas ; controls the navel region. When the Yogī has acquired mastery over the energy of these three *chakras* he begins to transcend the limitations of his body and begins to enter the plane of the universal.

4. *Anāhata Chakra* (Dorsal region)—12 vertebrae, seat of Vāyu; controls the circulatory and respiratory functions.

5. *Viśudhi Chakra* (Cervical region)—7 vertebræ; the element of Ākāśa, which controls the region of sound or throat. Having controlled the energy of these five centres the Yogī transcends the limitations of the physical coils and conquers all the temptations of the lower senses of Kāma, Krodha, Lobha etc. and he becomes immune or purified from *Karma-mala, Kāyika-mala* and *Buddhi-mala*. He becomes the vanquisher of Māra, like Buddha,

or in his adoration of Śiva he is said to have obtained victory over Kāma. Upto this stage of Siddhi the five Āsuric forces of Raktabīja, Chaṇḍa-Muṇḍa, Śumbha-Niśumbha are annihilated.

6. *Ājñā-Chakra* (the region between the eye-brows or Trikuṭī)—The spinal cord called Sushumṇā here releases itself from the coalescing grip of Iḍā and Piṅgalā, and the place is therefore called Mukta-triveṇī. This is the seat of lower mind inclined towards matter, i.e. Ahaṁkāra symbolised as Mahisha.

7. *Sahaśradala Kamala* (Cerebral region)—The seat of Śiva and Śakti together, the region of freedom from Matter in a pure state of consciousness or Paramātma-Chit-Śakti (परमात्मचित्शक्ति).

In each of these three divisions of the ascent of consciousness the presence of the Mother-principle, i.e. of creativity is associated with an Āsuric form which is the same as *Mala* (Impurity), *Tamas* (Darkness), *Pāpmā* (Evil), *Vṛitra* (the principle of limitation, envelopment or death). The Goddess cannot be effective as Mother without removing these obstructions. This is the conflict pattern elaborated in the Indian religious tradition from the Ṛigveda down to the story of the Devī-Māhātmya. According to the Ṛigveda manifestation of real life must take place on the level of Matter or Earth where it has three forms as follows :—

1. *Asṛik* (असृक्) or blood—level of the Pañchabhūtas.
2. *Asu* (असु) or Prāṇa—Level of energy.
3. *Ātmā* (आत्मा)—which is the same as *Manas* or *Buddhi* (Mind). How these three become manifest in the material body and what is their source are mysteries (भूम्या असुरसृगात्मा क्वस्वित्, RV. I. 164.4). No one has seen their primeval source and no one therefare can explain—को ददर्श प्रथमं जायमानं.

The Ṛigvedic symbol for the principle of Darkness (*Mala*) is the serpent called Ahi Vṛitra which became the symbol also of the Earth as mother and is associated with the conception of

Kuṇḍalinī or Sarpiṇī, viz. the Śakti in the lowest stage of Matter which remains dormant. and full of deadly poison. By the regular practice of *Tapas* and *Sādhanā* She is awakened and relieved of her death-dealing propensities. This purification is associated with the sprinkling of Soma or heavenly nectar, Amṛitam, by which the physical, vital and psychic being of the Yogī becomes saturated. This is rendering the *Tantra* or the body free from the fangs of the Asura and sublimating it to the highest plane of *Amṛita, Chitśakti, Saṁvit,* which is free from all impurities.

The Āgamas speak of three *Malas,* viz. *Karma-mala, Māyika-mala* and *Aṇva-mala.* The first two are eliminated by *sādhanā* in the five *chakras* and the sixth *chakra,* but even then the *Aṇva-mala* remains. To remove it requires the highest kind of realisation of the pure conscious principles of Parā-śakti or Parā-Vidyā.

In the Yogic practice there are several Bhūmikas for attainment of perfection as follows :—

1. *Prathama-kalpika*—the bursting of light where the evolution of Prajñā begins. It is the lowest state or the first rung of the ladder.

2. *Madhumatī Bhūmi*—in which the Yogī is called *Madhu-pratīka.* Here he is put on his trial and all kinds of temptations begin to invade the orbit of his enlightened consciousness to dislodge him from his newly acquired powers of Samādhi. Here in this state his worst adversary is *Ahaṁkāra* on individual ego or wonderment (स्मय) at the attainment of Siddhis. This should be rigoursouly avoided. *Ahaṁkāra* is the same as *Asmita* which is in a way the combined power of Purusha with Prakṛiti, that is of the Chit with Bhūta. The word *Asmitā,* is explained by some as the principle of *As* or *Asti* (Being) and *Mi* i. e. Ego or Purusha. If the Yogin concentrates on the Purusha aspect and is not disturbed by the extraneous temptations of Prakṛiti, he then transcends this stage and the light received by him reaches perfection.

3. Then the Yogin enters the third stage called *Bhūtendrtya-jaya*, in which he becomes completely purified by victory over the Pañcha-bhūtas and their Indriyas. In this stage the Madhu-pratīka Yogin becomes master of all the Ashṭa-siddhis but which seem to be useless to him.

4. Thereafter he enters the fourth stage which is called *Atikrānta-bhāvanīyā*, or *Viśokā*, or *Pūrṇimā*, which reflects the full glory of the Mind, i. e. Moon or principle of illumination of the Chit-śakti borne on the head of Śiva and of the Deathless river of Soma called Gaṇgā, surging in his matted locks.

The Yogin in his next ascent or Sādhanā enters a stage which is called Rātri, or *Unmanī*, that is the conditon of primeval withdrawal or Darkness or Rest which carries within its womb or lap the whole region of creativity and Day-light and is the Goddess Yoga-Nidrā invoked in the beginning of the Devī-Māhātmya. According to the Tāntric approach the highest perfection is possible when even the *Aṇva-mala*, the most subtle impurity of the soul is eliminated and the Yogin attains to an identity with the Universal Mother or Śiva-Śakti. According to the Tantras the world is real, and so Sādhanā as well as the attainments of the Sādhaka are all real.

The Tantras also believe in the *Anugraha Śakti* or Grace of the Mother Goddess, which may come to the Sādhaka through several means, e. g. strong intuition (*Prajñā*) or *Dhyāna* (Meditation), or *Japa* (Recitation), or practice of *Bandha*, *Āsana* etc. Buddhi is purified through *Dhyāna*, Prāṇa through *Japa* and the body through the practices of *Haṭha-yoga*. The great teacher is Śiva himself and his grace (*Anugraha*) descends on the Sādhaka through a Guru. It is in essence the removal of the enveloping darkness (*Āvaraṇa*) and of the impurities of the body (*Mala-viśodhana*) that is required for the flashing of Light or of the supramental knowledge by attainment of identity with Śiva. This knowledge or Divine

consciousness may burst in one second through Divine grace as the result of the intensive *Ichchhā-śakti* or will-power of the Yogin.

It should also be understood that the Tantras and the Āgamas inculcate a dynamic doctrine, for such is the nature of the Divine Mother that she becomes effective through *Kriyā*. She neither sits herself quiet nor allows the Sādhaka to remain indifferent, when once she has accepted him in the vortex of her force. Whatever the esoteric interpretation of the Devī-Māhātmya—and it is quite valid to render the types as exemplars in several fields—the fact remains that the Great Goddess is the supreme principle synonymous with the highest Brahman and with Saṅsāra at one and the same time in her form of Śiva-Śakti. Mahisha also may be interpreted variously as the principle of *Mahimā*, or *Mahā-Kāla* which supplies dynamism to the process of multiplication that is in Mother Nature, or the principle of *Asmitā* that is the individual ego. Whatever may have been the beginning of the story in folklore legends as a Baffalo demon connected with ancient Māhishamatī or Oṁkara-Māndhātā, the form in which the legend is now presented is a superb document of religious and spiritual world planned for the invocation of the principle of Light, Immortality and Truth, as against Darkness, Death and Untruth, viz. of the Devas against the Asuras.

The conception of a Supreme Mother was popular from the Gaṅgā to the Mediterranean in all ancient civilizations as John Woodroffe has observed :—

"Looking to the east of the Euphrates we see the Dusk Divinity of India, the Ādyā-Śakti and Mahā-Śakti or Supreme Power of many names as Jagadambā, Mother of the World, which is the Play of Her who is named Lalitā, Māyā, Mahā-Tripura-Sundarī and Mahā-Kuṇḍalinī, as Mahā-Vaiṣṇavī, the Sapphire Devī who supports the world, as Mahā-Kālī who dissolves it, as Guhya-Mahā-Bhairavī and all the rest.

This Supreme Mother is worshipped hy her devotees from the Himalayas, "the Abode of Snow", the northern home of Śiva, to Cape Comorin in the uttermost south, for the word Comorin is a corruption of Kumārī Devī or the Mother. Goddesses are spoken of in the Vedas as in the later scriptures. Of these latter, the Śākta Tantras are the particular repository of Mother-worship.

To the Śākta, God is his Supreme Mother. In innumerable births he had countless mothers and fathers, and he may in future have many many more. The human, and indeed any, mother is sacred as the giver (under God) of Life. but it is the Divine Mother of all (*Śrī-Mātā*), the "Treasure-House of Compassion", who alone is both the Giver of life in the world and of its joy, and who (as *Tāriṇī*) is the Saviouress from its miseries, and who again is, for all who unite with Her, the Life of all lives—that unalloyed bliss, named Liberation. She is the Great Queen (*Mahā-Rājñī*) of heaven and of yet higher worlds, of Earth, and of the Under-worlds. To her both Devas, Devīs and Men give worship. Her Feet are adored even by Brahmā, Vishṇu and Rudra." (*Shakti and Shākta*, p. 411).

VARIANT READINGS (पाठान्तर)

	Nepalese Ms.	*Latin Edition.*
1. 25.	निर्गुणेष्वपि	विगुणेष्वपि
1. 31.	निकृतः	निष्कृतः
1. 34.	विषयश्च·····याति	विषयाश्च·····यान्ति
1. 35.	तथा रात्रौ	च रात्रौ च
1. 38.	पतङ्गान्	पतगान्
1. 45.	ब्रवीहि	ब्रवीति
1. 64.	जगत्पात्यत्ति	जगत्पातऽत्ति
2. 7.	शरणं वः	शरणं च
2. 19ab	Missing in N. Ms.	contained in L. Ed.

After 2. 43. N. Ms. reads—

वृतः कालो रथानां च रणे पंचाशतायुतैः ।
युयुधे चासुरस्तत्र तावद्भिः परिवारितः ॥

After 2. 63. N. Ms. has the following extra line—

तिष्ठतिष्ठेतिरित्युक्त्वा देव्या युयुधि समृधे ।

2. 97.	तथैषां	यथैषां
3. 8.	ततस्तस्यां	ततस्तत्तु
3. 9b.	सा चिच्छेदशरोत्करैः	देवी शूलममुञ्चत
3. 9cd.	तच्छित्वा शरवर्षेण तं जघान महासुरं	तच्छूलं शतधा तेन नीतं स च महासुरः
3. 23.	अभ्यधावन्महासुरः	अभ्यधावत् सोऽसुरः
3. 26.	श्वासानिलाहताः शीर्णा	श्वासानिलास्ताः शतशो

In the beginning of Chapter IV. N. Ms., has the following additional sloka—

ततः सुरगणाः सर्वे देव्या इन्द्र पुरोगणाः ।
स्तुतिमारेभिरे कर्तुं निहते महिषासुरे ॥

	Nepalese Ms.	*Latin Ed.*
4. 7.	यस्याः समस्तसुरता समुदीरणेन। तृप्तिं प्रयाति।	यस्याः समस्तसुरताः समुदीरणेन। तृप्तिं प्रयान्ति।
4. 8.	महाप्रभावादभ्यर्च्यसे	महाव्रताच अभ्यस्यसे
4. 25.	०मान् रक्ष सर्वतः	रक्षा स्मांस्तथा भुवम्
4. 28-34	missing in N. Ms.	
5. 1-3	missing in N. Ms.	

The order of the epithets of the Goddess in 5.12-34

Nepalese Manuscript.

1. विष्णुमाया, 2. शक्ति, 3. चेतना, 4. बुद्धि, 5. निद्रा, 6. क्षिति, 7. छाया, 8. भ्रान्ति, 9. क्षान्ति, 10. जाति, 11. लज्जा, 12. शान्ति, 13. श्रद्धा, 14. कान्ति, 15. स्मृति, 16. दया, 17. मातृ, 18. जीव, 19. हर्ष, 20. स्वधा, 21. तुष्टि, 22. पुष्टि, 23. मति, 24. लक्ष्मी, 25. जन्म, 26. जरा, 27. धातृ, 28. जगत्।

Latin Edition.

1. विष्णुमाया, 2. चेतना, 3. बुद्धि, 4. निद्रा, 5. क्षुधा, 6. छाया, 7. शक्ति, 8. तृष्णा, 9. क्षान्ति, 10. जाति, 11. लज्जा, 12. शान्ति, 13. श्रद्धा, 14. कान्ति, 15. लक्ष्मी, 16. धृति, 17. वृत्ति, 18. स्मृति, 19. दया, 20. तुष्टि, 21 पुष्टि, 22. मातृ, 23. भ्रान्ति।

Venk. Ed. with six Commentaries.

1. विष्णुमाया, 2. चेतना, ३. बुद्धि, 4. निद्रा, 5. क्षुधा, 6. छाया, 7. शक्ति, 8. तृष्णा, 9. क्षान्ति, 10. जाति, 11. लज्जा, 12. शान्ति, 13. श्रद्धा, 14. कान्ति, 15. लक्ष्मी, 16. वृत्ति, 17. स्मृति, 18. दया, 19. तुष्टि, 20. मातृ, 21. भ्रान्ति।

In Chaturdharī Commentary.

1. विष्णुमाया, 2. चेतना, 3. बुद्धि, 4. निद्रा, 5. क्षुधा, 6. छाया, 7. शक्ति, 8. तृष्णा, 9. ख्याति, 10. जाति, 11. लज्जा, 12. शान्ति, 13. श्रद्धा, 14. कान्ति, 15. लक्ष्मी, 16. संवृत्ति, 17. धृतिः, 18. स्मृतिः, 19. दया, 20. तुष्टी, 21. मातृ, 22. भ्रान्ति, 23. स्मृति।

	Nepalese Ms.	*Latin Ed.*
6. 16.	बलं चं क्षपितं	बलं च क्षयितं
6. 17-20	missing in N. Ms.	
7. 1-11.	missing in N. Ms.	
7. 14.	दंष्ट्राग्राभिहतास्तथा	दन्ताग्राभिहतास्तथा
8. 52:	सत्त्वरं	सत्वरा
8. 56.	मुखेन जगृहे काली	मुखेन काली जगृहे
8. 62.	नृप तेषां मातृगणो जातो	हते तस्मिन् मातृगणो
9. 2.	चातिकोपतः	चातिकोपनः
9. 16.	तथात्युग्रैः	तदात्युचैः
9.35-39.	missnig in N. Ms.	
10. 1-9	missing in N. Ms.	
10. 14.	अश्वं च पातयामास रथं सारथिना सह–missing in N. Ms.	
10. 23.	गतायुः	गतासुः
11. 9.	सर्वमङ्गलमाङ्गल्ये	सर्वमङ्गलमङ्गल्ये
11. 20.	चामुण्डे चण्डमथने	चामुण्डेमुण्डमथने
11. 33.	परिपाहि विश्वं	परिपासि विश्वं
11. 35.	त्रैलौक्यवासिनामाद्ये	त्रैलोक्यवासिनामीड्ये
11. 40.	वैप्रचित्तान्महासुरान्	वैप्रचित्तांस्तु दानवान्
11. 41.	भक्षयन्त्याश्चतानुग्रान्वैप्रचित्तान् महासुरान् missing in N. Ms.	
11. 46.	तदा यास्याम्यहं भुवि	तन्मे नाम भविष्यति
12. 6.	स्वत्ययनं महत्	स्वस्त्ययनं हि तत्
12. 31.	जगद्विध्वंसके तस्मिन्महोग्रबलविक्रमे	जगद्विध्वंसिनि तस्मिन्महोग्रेऽतुलविक्रमे

COMMENTARIES

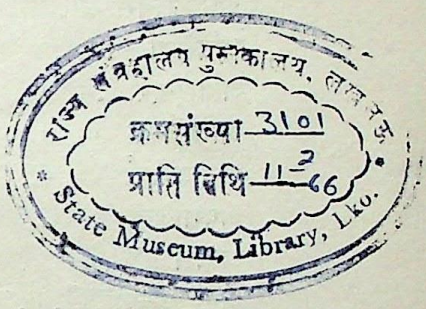
The following Commentaries on Devī Māhātmya are noted by Aufrecht (*Catalogus Catologorum*, p. 261) :—

१—दंशोद्धार,	रचयिता—	दुण्ढिराजभट्टसूरिसूनु राजाराम
२—सन्देहभञ्जिका		
३—टीका	,,	आत्माराम व्यास
४— ,,	,,	आनन्द पण्डित
५—अन्वयार्थ प्रकाशिका,	,,	एकनाथ भट्ट
६—कविवल्लभा	,,	कामदेव
७—टीका	,,	काशीनाथ
८— ,,	,,	गदाधर तर्काचार्य
९— ,,	,,	गोपीनाथ
१०— ,,	,,	गोविन्दराम
११—चिदानन्दकेलिविलास	,,	गौडपाद
१२—विद्वन्मनोरमा—	,,	गौरीवरशर्मा,
१३—दुर्गामाहात्म्यबोधिनी	,,	चतुर्भुजमिश्र
१४—दंशोद्धार	,,	जयराम
१५—नागोजीभट्टी	,,	नागोजी (नागेशभट्ट)
१६—लघुशान्तनवी	,,	वेदकरोपनाम नरसिंहात्मज नारायण
१७—टीका	,,	नृसिंह चक्रवर्ति
१८—दुर्गासन्देहभेदिका	,,	पीताम्बरमिश्र
१९—विजया	,,	भगीरथ
२०—गुप्तवती	,,	भास्करराय
२१—भीमसेनी	,,	भीमसेत
२२—टीका	,,	रघुनाथ मस्करिन्
२३— ,,	,,	रवीन्द्र
२४—चण्डीटीकासंग्रह	,,	रामकृष्णशास्त्रि
२५—टीका	,,	रामानन्दतीर्थ
२६— ,,	,,	रामशर्मा
२७— ,,	,,	विद्याविनोद
२८—चण्डीश्लोकार्थप्रकाश-तत्त्वदीपिका	,,	विरूपाक्ष

२९—टीका	रचयिता—	वृन्दावनशुक्ल
३०— „	„	शङ्करशर्मा
३१—शान्तनवी	„	शान्तनु
३२—टीका	„	शिवभट्ट

The following two additional commentaries are in the Kāsīrāj Manuscripts Collection, Ramnagar Fort—

१—पुष्पाञ्जलि	„	लालमणि
२—वीरभद्री	„	वीरभद्र



देवी-नाम-सूची

अक्षरा I. 54.
अखिलदेव महर्षिपूज्या IV. 2.
अखिलात्मिका I. 63.
अखिलेश्वरी XI. 37.
अतिरौद्रा V. 11.
अतिसुन्दरी I. 62.
अतिसौम्या V. 11.
अनन्तवीर्या XI. 4.
अपराजिता VIII. 23.
अपारा IX. 6.
अपां स्वरूपा XI. 3.
अम्बा XI. 5 ; XIII. 6.
अम्बिका II. 52, 66; III. 1, 11, 23, 29 ; IV. 2, 23, 26, 32 ; V. 40, 42 ; VI. 9, 20 ; VII. 4 ; VII. 4 ; VIII. 8, 16 ; IX. 15, 22 ; X. 4, 8, 14, 20 ; XI. 30 ; XIII. 6.
अर्धमात्रास्थिता I. 55.
अलक्ष्मी XII. 36.
अलङ्घ्यवीर्या XI. 3.
अव्याकृता प्रकृति IV. 6.
आर्तिहरा XI. 11.
आद्या प्रकृति IV. 6.
इन्द्रियाणामधिष्ठात्री V. 33.
इन्दुरूपिणी V. 8.
ईशा V. 36 ; XI. 22.
ईश्वरी I. 60 ; II. 50 ; IV. 24 ; V. 35 ; XI. 2.
ऐन्द्री VIII. 20, 34 ; IX. 38 ; XI. 18.
कल्याणी V. 9, 53; VII. 24.
कात्यायनी VIII. 28 ; XI. 25.
कान्ति V. 25.
कालरात्रि I. 59.
कालिका V. 41.
कौमारी VIII. 15, 16, 33, 48 ; IX. 36.
कौशिकी V. 40.
क्षान्ति I. 60 ; V. 20.
क्षुधा V. 16.
खड्गिनी I. 61.
ख्याति V. 10.
गदिनी I. 61.
गुणत्रयविभावनी I. 59.
गुणमया XI. 10.
गुणाश्रया XI. 10.
गौरी IV. 10 ; V. 8 ; XI. 9.
घोररूपा XI. 19.
घोरा I. 61.
चक्रिणी I. 61.
चण्डविक्रमा XII. 29.
चण्डिका II. 49 ; III. 27, 33, 34 ; IV. 3, 24 ; VII. 22, 24 ; VIII. 7, 12, 21, 22, 52, 56 ; IX. 6, 8, 13, 26, 28, 30, 31, 32 ; X. 13, 18, 19, 21 ; XI. 28 ; XII. 29 ; XII. 9,

चापिनी I. 61.
चामुण्डा XI. 20.
चेतना V. 13.
छाया V. 17.
जगतः आधारभूता XI. 3.
जगत्त्रयहितैषिणी IV. 34.
जगत्प्रतिष्ठा V. 11.
जगदात्मशक्ति IV. 2.
जगद्धात्री I. 53 ; IV. 27 ; XIII. 9.
जगन्माता III. 33.
जगन्मूर्ति I. 47.
जाति V. 2 I.
ज्योत्स्ना V. 8.
तामसी I. 68; XI. 22.
तुष्टि I. 60.
तृष्णा V. 19.
तेजोराशिसमुद्भवा (समस्त देवानाम्) II. 18.
त्रयी IV. 9.
त्रिगुणा IV. 6.
त्रिनेत्रा III. 18.
त्र्यम्बका XI. 9.
दया V. 29.
दुर्गपारा V. 10.
दुर्गा IV. 10. 16 ; V. 10, 66 ; IX. 29; X. 2; XI. 24, 46.
दुर्गार्तिनाशिनी IX. 29.
देवी I. 42, 45, 46, 56, 66, 68; 78;II. 31, 37, 39 etc.; III. 1, 3, 5, etc.; IV. 4, 5, 8 etc.; V. 4, 6, 7, 11, 12-33; VI. 1, 6, 11 etc.; VII. 2, 19, 25 etc. ; VIII. 10, 22, 55, 60; IX. 1, 5, 7 etc.; X. 4, 6, 10 etc.; XI. 2, 4, 6 etc; XII. 31, 32 ; XIII. 1, 7, 16, 17.
धात्री V. 8.
धूम्रा V. 10.
ध्रुवा II. 21.
नारसिंही VIII. 16, 36.
नारायणी XI. 7-23.
नित्या I. 54; V. 8.
निद्रा I. 53; V. 15.
नियता XI. 22.
निश्शेषदेवगणशक्तिसमूहमूर्त्ति IV.2.
नैर्ऋती V. 9.
परमा (परापराणाम्) I. 62.
परमा माया XI. 4.
परमा प्रकृति IV. 6.
परमा माया XI. 4.
परमा विद्या I. 44; IV. 8.
परमार्त्तिहन्त्री IV. 9.
परमेश्वरी III. 18.
परा जननी I. 62.
परिणामप्रदायिनी XI. 8.
परोक्ति XI. 5.
पुष्टि I. 60; XI. 21.
प्रकृति I. 59 ; V. 7.
बाभ्रवी XI. 22.
बुद्धि I. 60; V. 14; XI. 7.
ब्रह्माणी VIII.14; IX. 36, XI.12
भगवती I. 42; IV. 8-9, 30 ; V. 66; XII. 29, 32.
भद्रकाली III. 8; IV. 33; XI. 26
भद्रा V. 7, 66.
भीमादेवी XI. 48.
भूति XI. 22
भूतानामधिष्ठात्री V. 33,

भोगस्वर्गापवर्गदा XIII. 3.
भ्रान्ति V. 32.
भ्रामरी XI. 50.
महाकाली XII. 34.
महादेवी I. 58; III. 23; V. 7.
महामाया I. 2, 40, 41, 42, 45, 58, 73.
महामारी XII. 34, 35.
महामेधा I. 58
महामोहा I. 58.
महारात्रि I. 59; XI. 21.
महारावा XI. 19.
महावज्रा XI. 18.
महाविद्या I. 58; XI 21.
महाऽविद्या XI. 21.
महाऽसुरी I. 58.
महास्मृति I. 58.
महीस्वरूपा XI. 3.
महेश्वरी IV. 31.
माहेश्वरी VIII. 15, 33, 48; IX. 37.
मातृरूपा V. 31.
मुक्तिहेतु 1.44, IV. 8.
मेधा IV. 10; XI. 22.
मोहरात्रि I. 59.
योगनिद्रा I. 41, 52.
रक्तदन्तिका XI. 42.
रौद्रा V. 8.
लक्ष्मी V. 9, 26; XI. 21; XII. 36.
लज्जा I. 60; V. 22; XI. 21.
वरा XI. 22.
वराहरूपिणी XI. 16.
वषट्कार I. 54.
वाराहमूर्ति VIII. 35.
वाराही VIII. 18, 48; IX. 37.
वार्त्ता IV. 9
विदिताखिलशास्त्रसारा IV. 10.
विन्ध्याचलनिवासिनी XI. 39.
विष्णुमाया V. 6, 12; XIII. 2.
विश्वस्य वीजम् XI. 4.
विश्वात्मिका XI. 33.
विश्वार्तिहारिणी XI. 33.
विश्वाश्रया XI. 35.
विश्वेशवन्द्या XI. 33.
विश्वेश्वरी I. 53; XI. 2, 33.
वृत्ति V. 27.
वृत्रप्राणहरा XI. 18.
वृद्धि V. 9.
वैष्णवी VIII. 17, 33, 46, 47; IX. 38, XI. 4.
वैष्णवीरूपा XI. 15.
व्याप्ति V. 53.
शक्ति I. 63; V. 18.
शङ्खिनी I. 61.
शताक्षी XI. 44.
शब्दात्मिका IV. 9.
शरण्या XI. 9.
शर्वाणी V. 9.
शाकम्भरी XI. 45.
शान्ति I. 60; V. 23.
शिवदूती VIII. 37; IX. 35; IX. 15.
शिवा II. 17; V. 7, 38; XI. 9, 16.
शुभहेतु V. 35.
शूलिनी I. 61.
श्रद्धा V. 24; XI. 21.
श्री I. 60; IV. 4, 10.
संसारस्थितिकारिणी I. 40.

संहृतिरूपा I. 57.
सनातनी I. 44 ; XI. 10 ; XII. 35.
सन्ध्या I. 55.
समस्तदेवानां तेजोराशिसमुद्भवा II. 18.
सरस्वती XI. 22.
सर्वकारिणी V. 10.
सर्वभूता XI. 6.
सर्वमङ्गलमाङ्गल्या XI. 9.
सर्वशक्तिसमन्विता XI. 24.
सर्वस्यार्त्तिहरा XI. 11.
सर्वस्वरूपा XI. 24.
सर्वार्थसाधिका XI. 9.
सर्वाश्रया IV. 6.
सर्वेशा XI. 24.
सर्वेश्वरेश्वरी I. 44.
सहस्रनयनोज्ज्वला XI. 18.
सारा V. 10.
सावित्री I. 55.
सिद्धि V. 9.
सिंहवाहिनी II. 34.
सुखा V. 8.
सुधा I. 54.
सृष्टिरूपा I. 57.
सौम्या I. 62.
सौम्यतरा I. 62.
स्तव्यपरा XI. 5.
स्थितिरूपा I. 57.
स्थितिसंहारकारिणी I. 53.
स्मृति V. 28.
स्वर्गमुक्तिप्रदायिनी XI. 6.
स्वर्गापवर्गदा XI. 7.
स्वधा I. 54 ; IV. 7 ; XI. 21.
स्वरात्मिका I. 54.
स्वाहा I. 54 ; IV. 7.
ह्री I. 60.

OTHER PUBLICATIONS OF THE ALL INDIA KASHIRAJ TRUST

PURĀṆA : A bilingual (English and Sanskrit) half yearly research bulletin on the Purāṇic Studies and Research contributed by eminent Indian and Foreign scholars.

'The 'PURĀṆA' is an interesting and important periodical for researches in the Purāṇic sphere'. Annual Subscription - Inland Rs. 12-00, Foreign £ 1.

MATSYA-PURĀṆA—A STUDY (in English) : By Dr. V. S. Agrawala ; pp. about 500. (In Press).

RĀMACHARITA-MĀNASA : The great Hindi Epic by Goswāmi Tulasidāsa ; Critical edition based on a number of old manuscripts ; prepared, with an Introduction by Prof. Vishwanath Prasad Misra. Price Rs. 6.50, Royal Edition Rs. 15.00.

PURĀṆA-BHŪMIKĀ (Introduction to the Purāṇas in Sanskrit) : By MM. Pt. Girdhar Sharma Chaturvedi ; pp. about 400. (In Press).

Available from : The General Secretary, All India Kashi Raj Trust Fort, Ramnagar, Dist. Varanasi.